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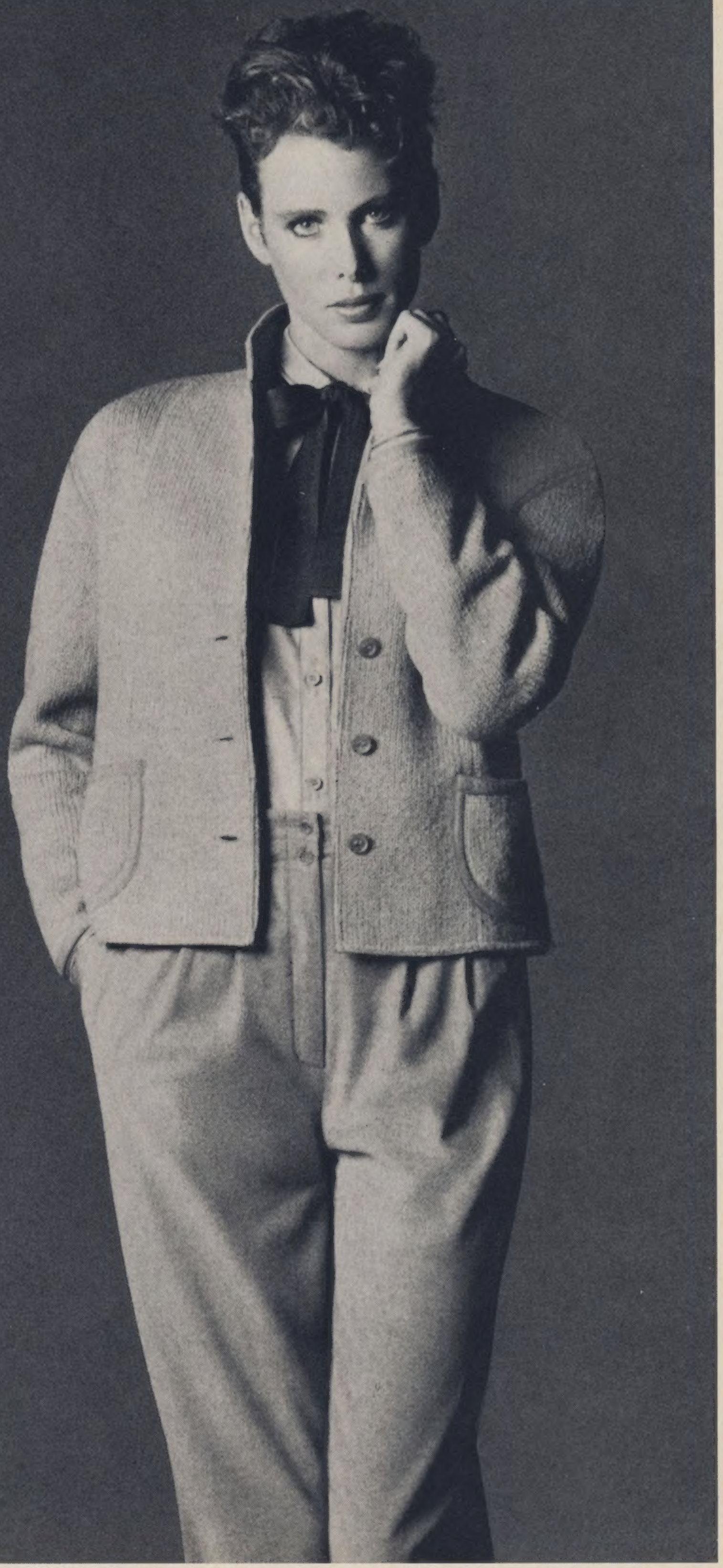

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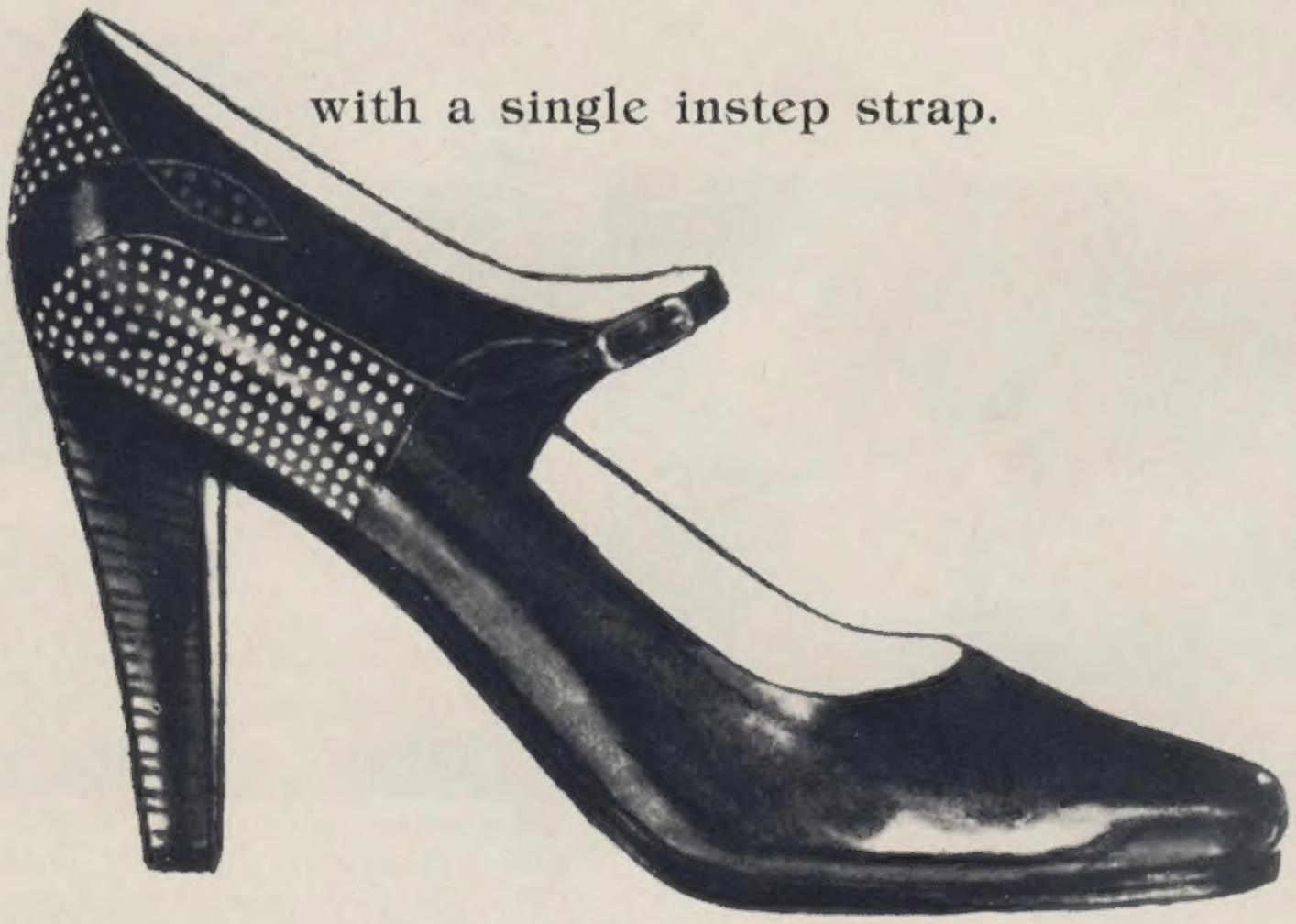

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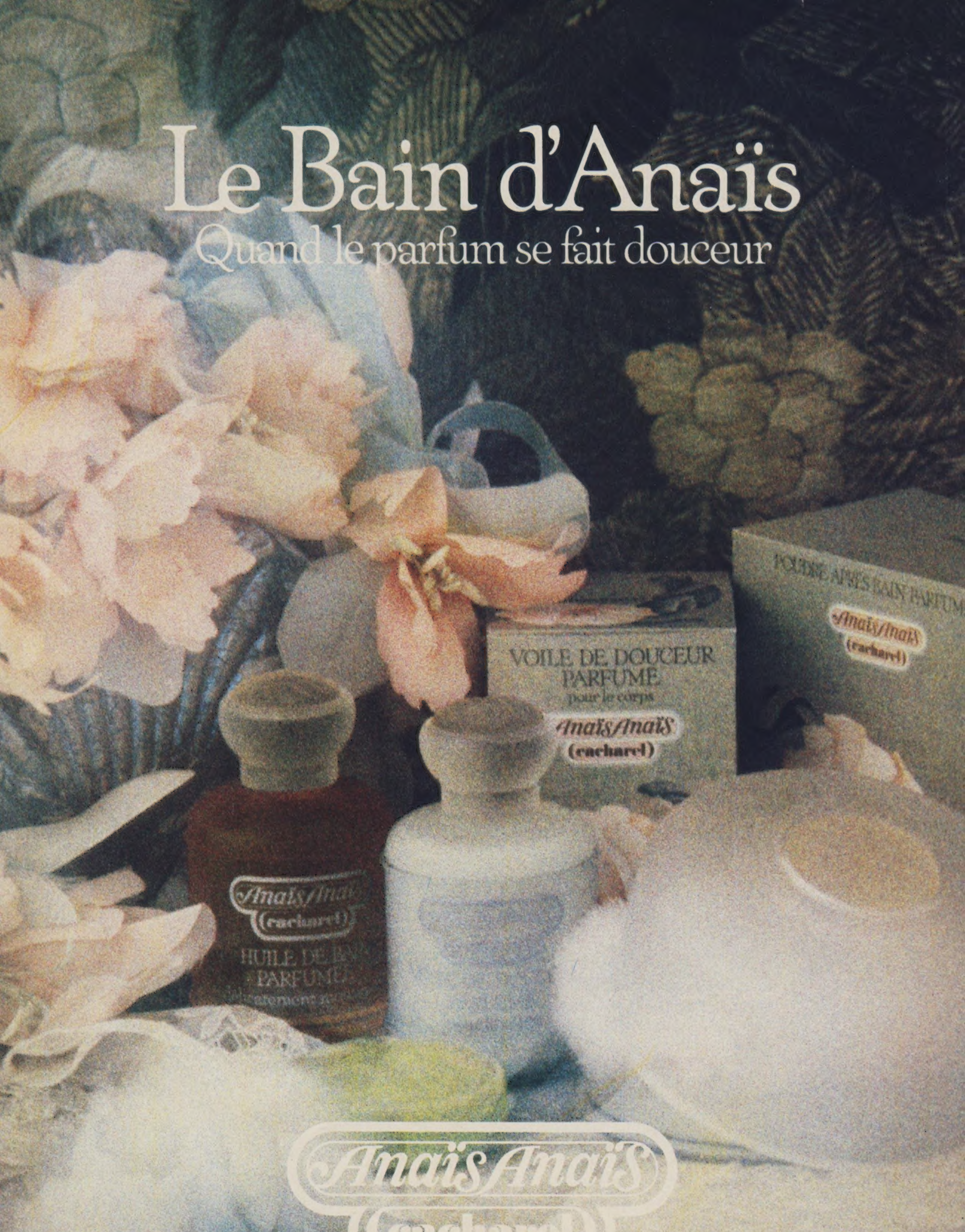

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Your Letters

"Twits" or trailblazers?

[Re: "Men—The Anxious Sex Object," April, 1983] . . . Come on now, Amy Gross, can you please tell me *which* women are "silly twits?" American pioneer women who worked the land side by side with their men? Jewish women who ran businesses and supported families while their husbands spent their lives studying the Torah? Black women who raised their families without the slightest masculine help? Oriental women who worked twenty-hour days in laundries, provision stores or other family businesses, simultaneously raising large families? Or how about empire builders like Helena Rubinstein, Elizabeth Arden, or Estée Lauder?

My mother, grandmother, and great-grandmother were not "silly twits" but powerful matriarchs, and they are more representative of most women than they are exceptional.

I'm not sure if you're deliberately refashioning facts to conform to the modish ideologies of the moment, or you are simply insensitive to reality.

Mary Ellen Tyrmand
Rockford IL

Author's reply: *I never said women <u>are</u> silly twits and, as a feminist, never would say it. What I wrote was, "I grew up believing that women were silly twits." I also grew up believing in Baby New Year and the efficacy of wishing on the first star of the evening.*

Beauty and the bizarre

I hope that the gorgeous spread in your April, 1983 issue of Roseanne *(Continued on page 70)*

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WHAT'S COMING

People are talking about...

Real women race to win: A TRUE STORY

The media would have it that we're living in a post-feminist era, but we're only just beginning to tap the true-life miracle stories of remarkable women who've surfaced in out-of-the-way places against impossible odds. Take the racing car driver Shirley Muldowney. Ever heard of her? In 1982, even as she was serving as consultant on the film they were making of her life, Muldowney tied the record for number of events won in a single year—making her one of the top drivers in history. Her ascent up the ladder from hot-rod racing on the back roads of Schenectady as a teenager in 1957 to top fuel competition in an all-male sport is chronicled in the funny, moving and very fine picture, *Heart Like a Wheel.* Starring Bonnie Bedelia, the movie is a mating of the woman's success story with the regional film, a sort of *Coal Miner's Daughter* set in the heady, high-risk, knocking-about racing-car world.

For those of you (like me) who despite exhortations to Get To Know Your Car, are still stymied by the self-service pump, don't be put off. Director Jonathan Kaplan *(Over the Edge)* knows the racing-car milieu well enough to capture the highs and lows and true grit of competition without making us feel like we've spent two hours behind a wheel or under a hood.

As much as anything else—and thanks no doubt to the generous perspective of Muldowney herself—the film is a tribute to the men in Shirley's life, who, without depriving her of any measure of personal triumph, are portrayed as mentors. First, the father, a country-singing, poker-playing good ole boy played with booming bear-like charm by Hoyt Axton—the man who first puts his baby girl behind a steering wheel and, as she grows up, instills in her the idea that a woman must be self-reliant. Then there's the husband (Leo Rossi), master mechanic and loving second banana who, being more of a homebody than she is, makes her choose between marriage and career. Finally, there's the hard-living pro Connie Kalitta (a sloppy-charming Beau Bridges in his best role in years) with whom she joins forces professionally and romantically.

Bedelia, an actress with a familiar but not always recognizable face and a down-home authenticity, is superb. Small, dark, pretty, and appealingly literal-minded, her Shirley doesn't resort to feminine wiles because she doesn't have any. One of the joys of the film is watching this girl with a high-school diploma and a no-choke, no-nonsense attitude charge through one sex barrier after another, not because she tastes blood or champions a cause but because she simply loves to drive.

Aside from occasional jarring leaps in time and an over-reliance on rock music to trigger the nostalgia juices, the movie's other flaws might almost be taken as virtues. For instance, in the absence of any real surprises in the success story, one might wish for a fuller exploration of Shirley's feelings. But the very reticence of Ken Friedman's screenplay is perhaps truer to the matter-of-fact, non-introspective sort of person she is. And, as Shirley advances, the almost formulaic quality of the three men in her life comes to seem inevitable, even mythic—like the three caskets or the three wishes. Just as, for the successful man, there's the doting mother, the nurturing "first" wife, and the "equal" second wife, so their counterparts have come to seem even more indispensable to the true life romance of a woman's progress in a man's world.

In the old days, when stars like Lombard or Dunne played struggling lower-middle-class heroines, there was a bit of a credibility gap. Stars were, by definition, more blessed and glamorous than mortals, yet at the same time these goddesses gave a heroic, idealized glow to the lives of their less fortunate characters. *Heart Like a Wheel* is very much in the contemporary style of realistic, grassroots, television-inspired drama—closer to life rather than larger than life, erring towards the flat rather than the monumental. There's a gain and a loss involved in this sort of film, as in Bedelia's faithful-down-to-the-fingernails-and-vocal-inflections portrayal of Shirley Muldowney: if it never excites us with the heroic possibilities of all women, it is scrupulously true to the vision and tempo of a unique and unforgettable sportswoman. —MOLLY HASKELL

Road warrior: Bonnie Bedelia as race driver Muldowney

A heartbreaking and perfect movie: *The White Rose*—latest in a stream of films by young Germans reclaiming part of their past that used to be untouchable. Lena Stolze, *left,* is a Munich student, executed in 1943, whose leaflets called for revolt against the Nazis; here, with her fiance and moral foil (Ulf-Jürgen Wagner).

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BONWIT TELLER

PEOPLE ARE TALKING ABOUT...

Linda Hunt: three cheers!

Linda Hunt: breaking down notions about size and gender

Linda Hunt is a tiny actress with a wise-owl face and a cropped bowl haircut who is making mincemeat of our notions about gender and size. Filmgoers were stunned to read in the credits of *The Year of Living Dangerously* that the role of Billy Kwan, the Eurasian narrator with the ancient-gnome face and the extra-terrestrial voice had been played by a woman—Hunt. Hunt, thirty-seven, was just as surprised when her agent suggested the role: "I was hysterical with laughter. Especially when I realized that they were not considering for a minute rewriting the role for a woman. Then I realized that the only way to do it was to play Billy's insides." She did—and walked away with the film.

Hunt, 4'9", went on to overpower off-Broadway this spring, first as Joan of Arc in Lavonne Mueller's *Little Victories,* then, in Caryl Churchill's *Top Girls,* as the magisterial "Pope Joan" who warbles in Latin when the spirit—and very good wine—overtake her.

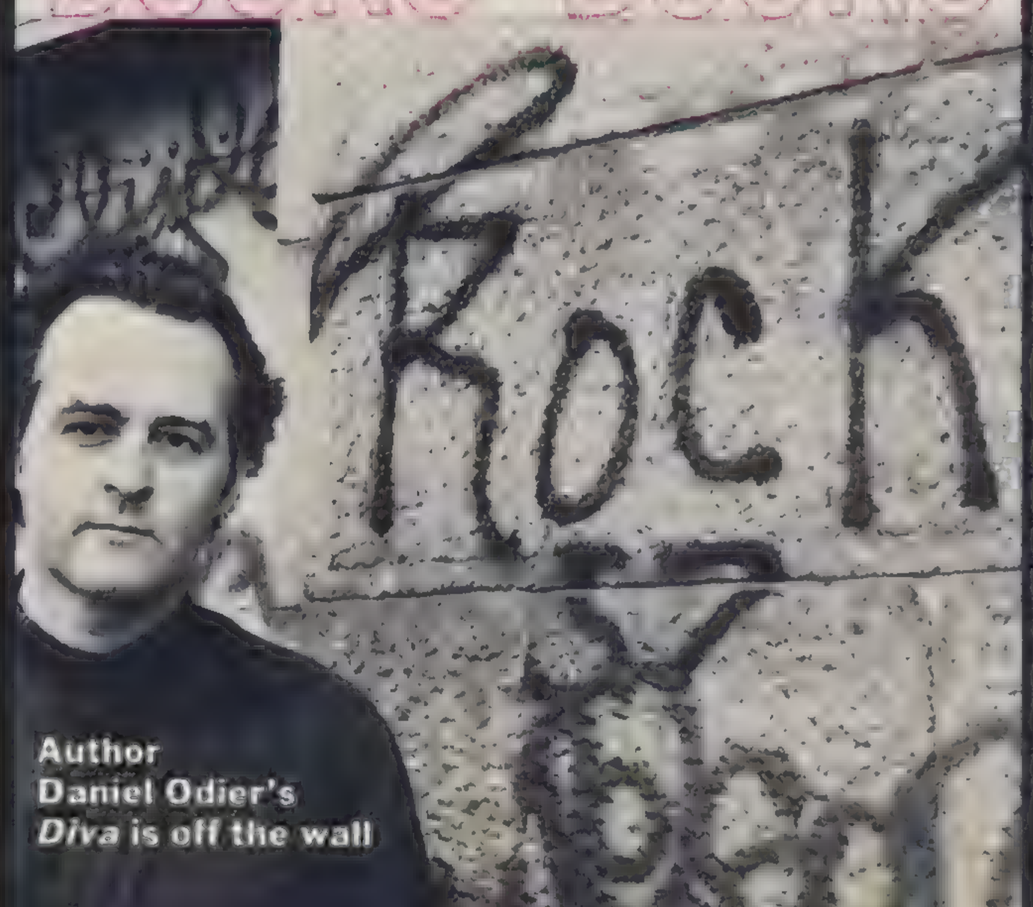
Behind all these transformations: a woman you sense was born an old soul. Hunt's shrewd, playful eyes miss nothing; the crooked smile that engulfs her face hints of rich private amusement—secrets. Hunt grew up in suburban Westport, Connecticut. "I saw no point in being a child," she says. "Other kids to me were essentially enemies. I had this voracious appetite to be an adult. When I was twelve, my mother watched me act out the cast album of *My Fair Lady* every day for a year and went out and found me an acting coach." For Hunt, acting was a ticket out, "but also a ticket I gave to myself to exist more completely as myself.

"People told me, 'You'll be terribly limited as an actress because of your size.'" She listened, and, in drama school, switched to directing. Ultimately, Hunt turned back to acting, but had to wait three agonizing years before she finally won her first professional role—one of the players in Stacy Keach's version of *Hamlet.*

"The hardest thing for me to do now is convince people that I can be a leading lady—in Ibsen, Shakespeare, Miller. Everyone insists upon making me a 'special' presence." Hunt is heartened: in her next film, the sci-fi classic *Dune,* "I play a rather mysterious, rather powerful—three cheers!—*woman.*"

—DEBORAH MASON

BOOKS BOOKS



Author Daniel Odier's *Diva* is off the wall

BOOKS B

CON-MAN CHIC

What this *Diva* is not: an after the fact hack novelization BASED ON THE SCREENPLAY OF THE OUTRAGEOUS HIT MOVIE. Nevertheless, thanks to the drawing power of a film that created its own genre—critics label as "*Diva*-like" every other movie with bright colors and/or punky characters—Summit Books has now translated from the French the original novel version of *Diva.* Kind of a mystery, sort of a farce, this entertaining little book is actually the second installment in the continuing adventures of Serge Gorodish (fortyish con-man/*Übermensch*) and his protegée and would-be lover, Alba (thirteenish Lolitoid). Yet where the film had a rich, alley-chic look, author "Delacorta" pens child-like, sometimes credulous prose. Take one of the book's rather off-hand climaxes: "Just then his head exploded like a pumpkin." That's it. Boom.

Delacorta *(left)* is actually the pen name of one Daniel Odier (*left,* again), a writer whose other books are as cerebral and introspective as *Diva* is not. Explains the plump, bemused Odier of *Naria,* the first book in the *Diva* series (due here in January, wherein Gorodish blackmails an entire town and Alba makes love to her scarf): "I did it for fun."

—B.H.

Photo below: DONNA GOTTLIEB. Above: DUANE MICHALS

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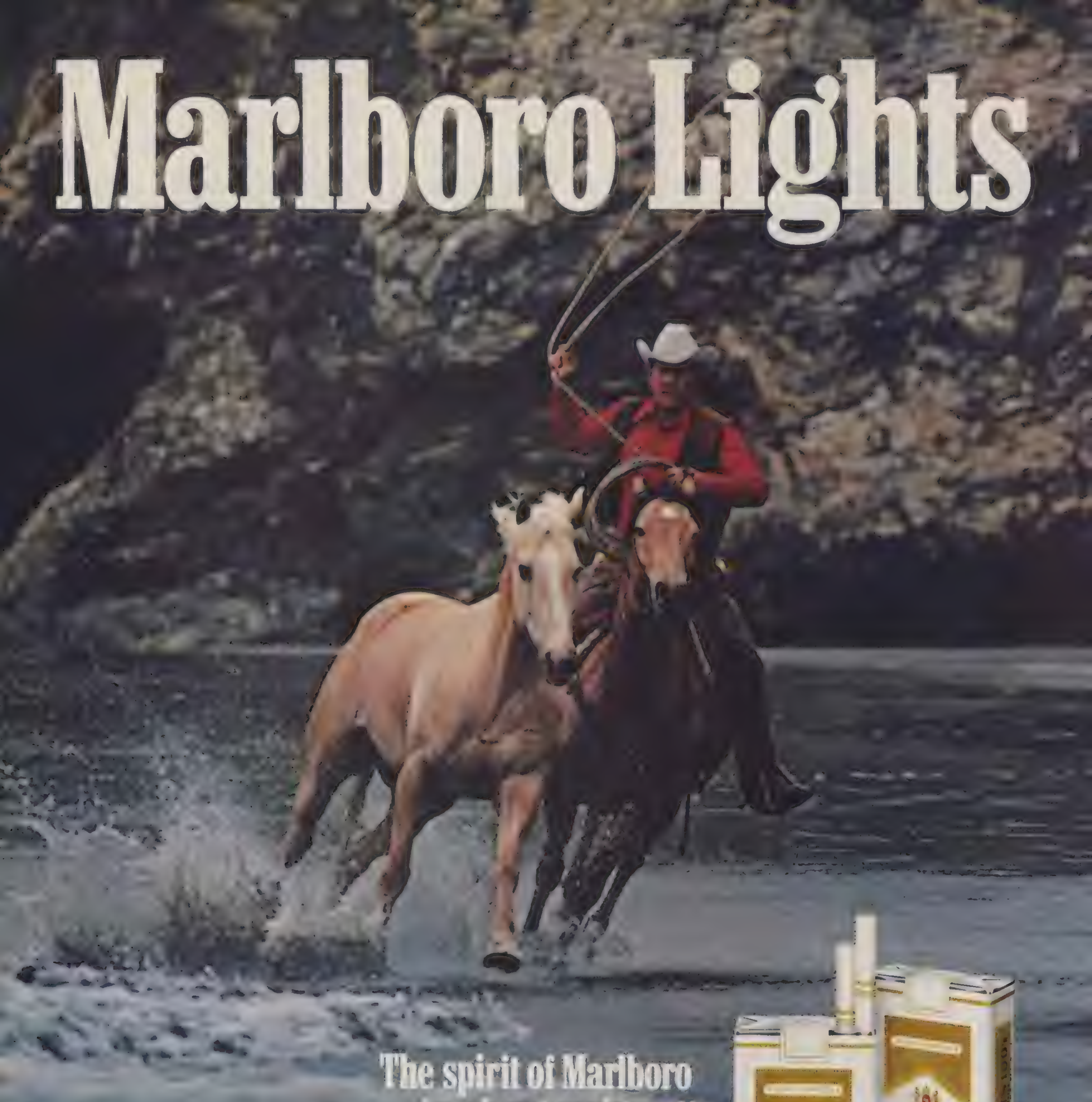

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PEOPLE ARE TALKING ABOUT...

IRIS MURDOCH

MANNERS, MORALS, AND MURDOCH

We have many reasons to cherish Iris Murdoch *(The Black Prince, A Severed Head)*. One is that she is the most dazzling practitioner in the twentieth century of what is perhaps best described as the nineteenth-century novel. Intricate in its architecture, rigorous in its twists and turns, this breed of novel is a seething force field of characters bound to one another by the fickleness of paternity, the relentless determinism of sex, of the spirit. Its backdrop: the steady, unblinking light of moral imperative.

Murdoch, schooled in Kant and Simone Weil, once wrote a collection of essays she titled *The Sovereignty of the Good.* It shows. Her characters are imbued with a shimmering moral ardor. They may crash through love affairs, inflict mortal wounds on their families, suffer profoundly, but they are always *learning.* When they move from one layer of their lives to another, they do so cleanly and with shining awareness of their passage—or they die. Listen and you hear the words "good," "evil," even "salvation."

For today's readers, there may be a strange comfort—even a relief—in such unabashed resoluteness, such grand moral symmetry. And, as always, there is a deep pleasure.

The *mise en scène* of Murdoch's bracing new novel, *The Philosopher's Pupil* (Viking), her twenty-first, is Ennistone, the kind of incorrigibly civilized, rigidly stratified British town where the primary summer amusement for the youth is the production of a masque—in togas—titled *The Triumph of Aphrodite.* Ennistone's social center is its famous bath, built over the unruly hot springs that swirl beneath the town's Victorian façade. Gypsies, with shadowy kinship to the town's more upright citizens, serve as ladies' maids, men's mistresses, and occasionally, in the Murdoch scheme of things, alter egos.

George McCaffrey, the ostensible "pupil" of the title, is Ennistone's acknowledged "lost soul," an embittered spiritual nomad whose bizarre exploits provide daily fodder for the gossip at the baths. "George is like everyone else, only in his case, it shows," comments his mother. Many are eager to "save George from himself": his wife, Stella, whose hair fits her like "a crown or a ceremonial helmet," whose eyes gleam with "a fanatical light, a light of will"; Diane, his gypsy mistress; Father Bernard Jacoby, the local priest who ceased believing long ago, whose sermon on prayer, parishioners complain, "consisted of advice about breathing exercises."

The sudden return to Ennistone of George's former teacher, John Robert Rozanov, renowned philosopher and deft puppeteer of souls, cracks this strained façade, releasing ancient obsessions, unspeakable longings to bubble menacingly to the surface.

The Philosopher's Pupil is a magnificent passion play in which gods are toppled, love is both devastated and healed, and salvation is granted by the most unorthodox, and holy, of creatures.

—DEBORAH MASON

BOOKS BOOKS BOOKS BOOKS

DEAR DIARY

From 1660-1669, Samuel Pepys, Fellow of the Royal Society, M.P., a founder of the modern British navy, and man-about-London, kept the greatest diary ever written. He chronicled the historic events he experienced—Charles II's return to England, the Great Plague and Fire—but the 1,250,000 words he wrote are, most of all, a marvelously vivid record of everyday life. (In church he tried to fondle "a pretty, modest maid but she would not, and at last . . . took pins out of her pocket to prick me if I should touch her again.")

He wrote in shorthand (for secrecy) and devised a *lingua franca* for the erotic passages (there are many). Now, with an *Index* and *Companion,* the U. of California Press completes the first publication ever of the entire *Diary* (nine volumes). It is a fascinating sourcebook for historians and, for us, the best of bedside books from the man who first said "and so to bed."

—P.R.

Samuel Pepys: his secrets

UP AGAINST THE WALL

All moral implications aside, there's a straightforward truth when people talk about the "banality" of evil: if you hang around with it long enough, even evil can get dull. Which seems to be the sad conclusion of Anthony Bailey's *Along the Edge of the Forest: An Iron Curtain Journey* (Random House). Englishman Bailey set out to confront what Winston Churchill, back during Cold War I, metaphorically dubbed "an iron curtain [descending] across the Continent" and which is, in fact, an elaborate fence of cement, barbed wire, watchtowers, dogs, mines, and especially nasty booby traps, known as SM-70s, that lace their victims with iron shrapnel.

Die Grenze, is as concrete and as long (dividing West Germany and Austria from East Germany, Czechoslovakia, Hungary, and Yugoslavia) a manifestation of evil as one is ever likely to come across and be blown up by. Yet as Bailey wends his way along the borders, and the details pile up (sometimes overly so), the arbitrariness of it all becomes absurd, even silly: a West German woman living near the fence takes custody of a record player, a wind surfer, some beer glasses—a de facto museum of objects the East Germans, inexplicably, won't allow in; Communist guards spend day after day peering through binoculars at Western guards who spend day after day making meaningless routine patrols; dogs and drunks meander through the minefields. Bailey invokes Orwell and Kafka; says a weary Czech, "Everything here has far surpassed what he [Kafka] imagined." The truth, as Bailey tells it, is numbing.

—ALLENE TALMEY

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MURDER & METAPHYSICS:

ON THE TRAIL OF THE FOURTEENTH CENTURY

When Boccaccio invented Italian fiction in the fourteenth century, he might have suspected it would come to this: six centuries later, writers in his native Italy are still telling tales, with prodigious humor, grace, and sometimes lethal wit. Italian fiction today is in a state of flamboyant good health, thanks to such masters as Italo Calvino and Alberto Moravia, who understand as few writers from other nations do that a story, properly told (and read), can save your life.

The best fiction is always enigmatic. A tale lurks within the tale, a word within the printed word. Watch the text closely—that's what reading is—and it may reveal its truth. Or it may leave you forever in the dark.

The latest Italian enigma is a first novel by a professor of semiotics (that's the philosophy of signs and symbols, beware) called Umberto Eco. His book *The Name of the Rose* (Harcourt Brace Jovanovich) is a rare expedition into an age when the word was still divine, when language was a weapon and books were treasures of untold worth. *The Name of the Rose,* we are told in a fine, ambiguous introductory chapter worthy of Calvino, is a translation of a translation of a lost manuscript, written centuries before by a penitent and reclusive old monk who is anxious to confess the terrible adventures of his youth.

The monk, Adso of Melk, is an ingenuous young Benedictine novice when, in the year 1327, he arrives at a remote abbey in Northern Italy that has just suffered a horrifying murder. Adso's mentor, a learned English Franciscan named William of Baskerville—a medieval Sherlock Holmes, as his name suggests—has been summoned to the abbey to negotiate a truce between warring church factions and is enlisted to solve the mystery. Adso, a born Watson, trails along, curious and somewhat disapproving, in William's wake.

The abbey houses an extraordinary library—an artfully designed labyrinth dangerous to those who challenge its secrets. In the library, as William soon realizes, lies the key to the abbey's fate. A rational humanist who suspects that the truth is "not what [is] appearing to him at any given moment," William fears nothing that is hidden in books. To him, the world itself "speaks to us like a great book" which the wise man knows how to explicate. A sacred or profane enterprise which the ferocious, ancient, blind monk Jorge of Burgos (he bears no slight resemblance to Jorge Luis Borges, Argentina's maker of literary labyrinths) is quick to condemn.

The abbey is, of course, as steeped in politics as it is in literature and blood. The Inquisition—that is, the spirit of censorship—is everywhere, and William and Adso are threatened by it at every step. William himself is an ex-Inquisitor who renounced his profession upon discovering that "inquisitors create heretics." During his stay at the abbey, William confronts a powerful enemy of his order, Bernard Gui, a man "shrewd both in concealing thoughts and passions and in deliberately conveying them," who conducts a merciless inquisition of his own.

The Name of the Rose is a book of concealment and revelation set in a pre-Newtonian world that is, with its bestiaries, prodigies, and saints, still an alphabet of marvels. (It is remarkable in this connection that Norman Mailer has also published a novel of ancient mysteries, and that, on this eve of 1984, we seem to be witnessing the resurrection of lost worlds.) Eco revels in his creation. He is, among other things, a master architect of lists; a teacher at heart whose book is a short course in hermeneutics, scholastic philosophy, Christian history—exhausting at times, but engaging too. Like any Renaissance man, he will not only teach but must also delight.

Eco has not, perhaps, Moravia's diabolic subtlety or Calvino's angelic wit; but he does have a playful, philosophic, politic mind. Machiavelli would be intrigued. And Boccaccio (no mean philosopher himself) could only be charmed. —CATHLEEN MEDWICK

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PUTTING THE CLASSICS ON A PEDESTAL

Paris-Rome-Athens: Travels in Greece by French Architects in the Nineteenth and Twentieth Centuries; The Museum of Fine Arts, Houston; through September 4. This show is an immense, daunting spectacle—155 immaculately detailed architectural renderings by twenty-eight members of the French Academy at Rome. Each portfolio presents its creator's best answer to an impossible question: how exactly did ancient Greek architecture look before it fell in ruins? The earliest drawings in this exhibition are the work of Henri Labrouste the younger. In 1828, he filled twenty-three sheets with his vision of Paestum, a colonial outpost of Greece renowned for its temples of Neptune and Ceres. Labrouste re-creates these sacred precincts with a geometric rigor that recalls the stern, virtuous antiquity Jacques-Louis David invented for his early canvases. The show's most recent drawings were made in 1936 and 1937 by Paul Domenc, who presents Lindos, a city on Rhodes, bathed in Impressionist air and tinted by a Fauvist sun. His suggestion seems to be that the ancient inhabitants of Lindos saw their world much as travelers in the Jazz Age saw the Riviera.

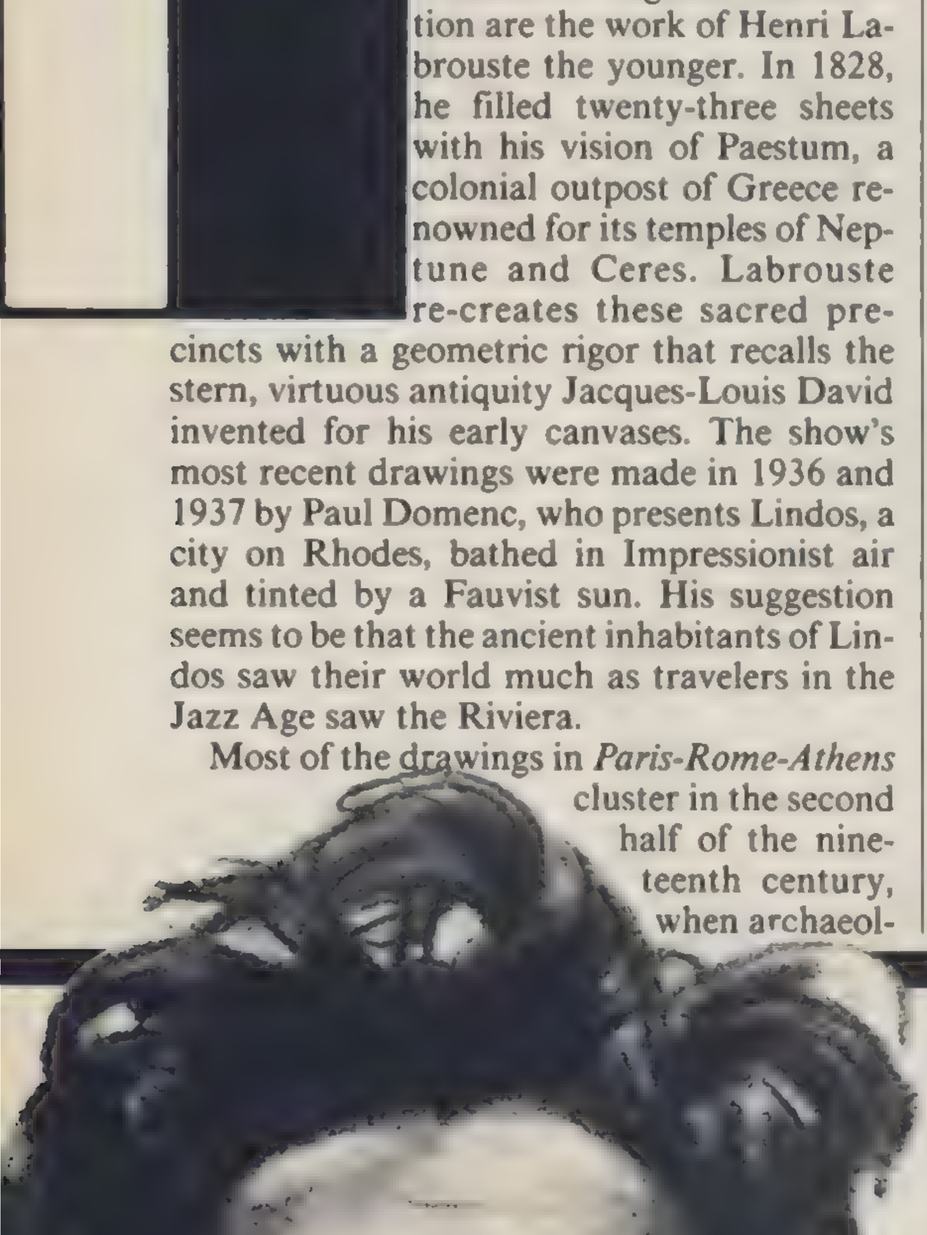
Most of the drawings in *Paris-Rome-Athens* cluster in the second half of the nineteenth century, when archaeology began to take on the air of an exact science. Borrowing some of their colleagues' newfound authority, the academic architects of the period were inspired to grand leaps of the imagination. As the catalogue points out, Victor Blavette's proposal for the interior walls of Demeter's sanctuary at Eleusis—a writhing, stylized pattern of serpents—has an almost "hallucinatory" quality to it. And, one might add, more than a little of the Orientalizing exoticism that occupied the Symbolist artists of Paris during the 1880s, when Blavette's drawings appeared. Images of antiquity, like images of the future, always bear a heavy imprint of the time in which they're devised. Yet the most startling feature of these drawings—their deep blues, reds, and ochres where we would expect chaste whites—are abundantly justified by the archaeological evidence. Ancient Greek architecture glowed with exuberant polychrome.

When the Academicians returned to Paris, they put their drawings on view for a bit, then packed them away. By retrieving these works from archival oblivion, the École Nationale Supérieure des Beaux-Arts is responding to the esthetic climate of our moment. The Greek vocabulary of columns and pediments, metopes and entablatures was rendered obsolete by modernism and the International Style. Now the authority of modernist form is crumbling. Architects calling themselves post-moderns have taken an interest in the heritage of classicism. Early Greek buildings were the first, after all, to count as thoroughly Western, and they possess a clarity so powerful one can feel its echoes even in the modernist façades of Le Corbusier and Mies van der Rohe. Classical architecture never disappeared. For a time, though, we couldn't see it. Now that it is becoming visible again, these architect-archaeologists of the French Academy are on hand to serve as exceedingly learned guides.

—CARTER RATCLIFF

Albert Tournaire's "Treasury of the Athenians, Doric Order" (1894)

École Nationale Supérieure des Beaux-Arts, Paris

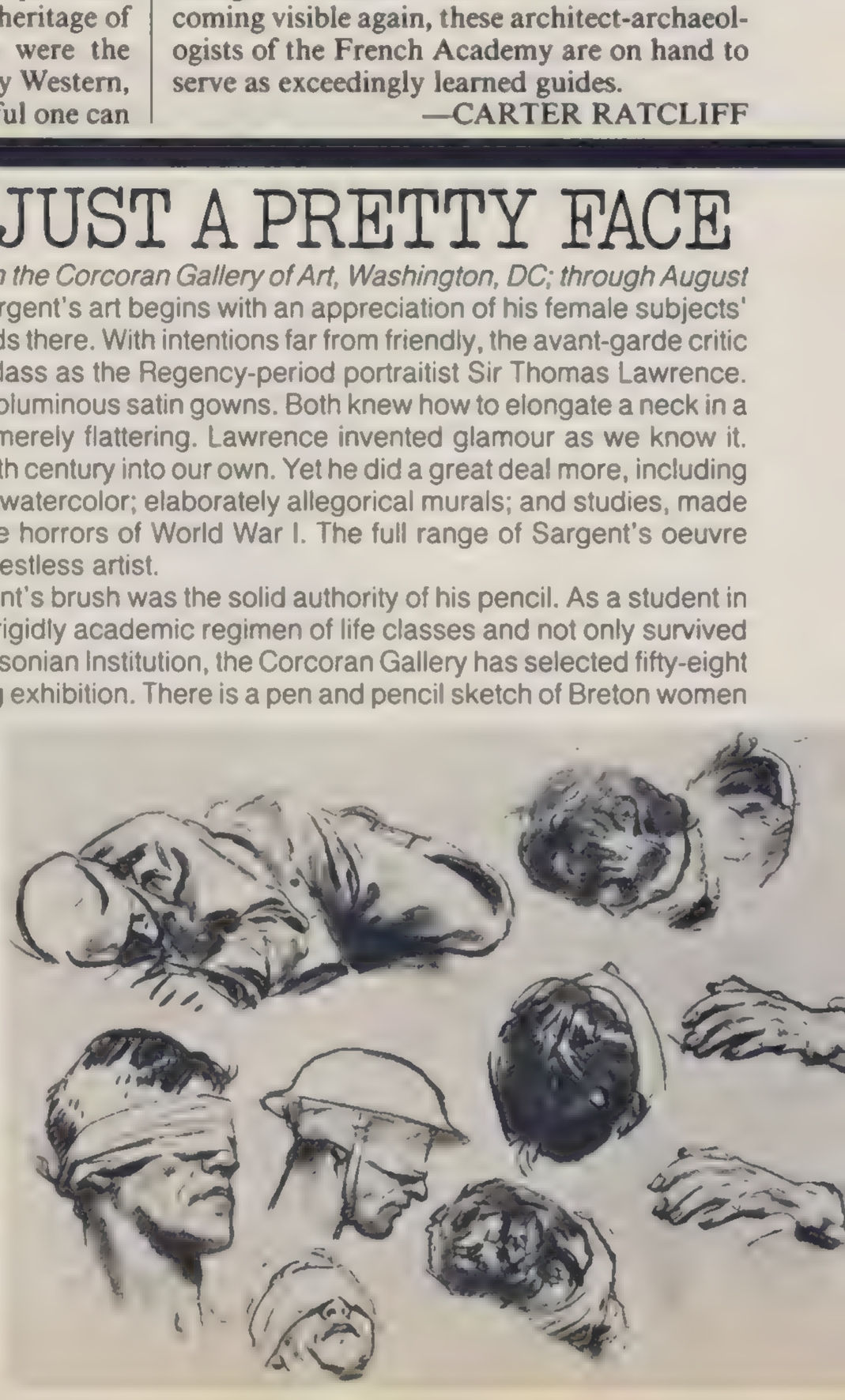


MORE THAN JUST A PRETTY FACE

John Singer Sargent: Drawings from the Corcoran Gallery of Art, Washington, DC; through August 21. The response to John Singer Sargent's art begins with an appreciation of his female subjects' willowy elegance, and very often ends there. With intentions far from friendly, the avant-garde critic Roger Fry put Sargent in the same class as the Regency-period portraitist Sir Thomas Lawrence. Both mastered the sheen of light on voluminous satin gowns. Both knew how to elongate a neck in a manner that seemed insightful, not merely flattering. Lawrence invented glamour as we know it. Sargent ushered it out of the nineteenth century into our own. Yet he did a great deal more, including brilliant landscape sketches in oil and watercolor; elaborately allegorical murals; and studies, made at the front, of soldiers caught up in the horrors of World War I. The full range of Sargent's oeuvre shows him to have been a surprisingly restless artist.

Underlying the quick virtuosity of Sargent's brush was the solid authority of his pencil. As a student in Paris during the 1870s, he submitted to a rigidly academic regimen of life classes and not only survived but flourished. In cooperation with the Smithsonian Institution, the Corcoran Gallery has selected fifty-eight of its Sargent drawings for a remarkably strong exhibition. There is a pen and pencil sketch of Breton women and children on the beach, a study for his first successful painting—"Oyster Gatherers of Cancale" (1878). Toward the end of his life, Sargent painted a group portrait of British generals who had served in World War I. Three charcoal studies for this mural-like canvas, completed in 1922, are among the latest drawings in the show.

In the studio, Sargent's taste was up to date, so much so that his portraits helped dictate fashion in turn-of-the-century London. Outdoors, he had a sharply focused eye for the fleeting effects of light on water and in foliage. Yet he was no Impressionist, nor was he thoroughly at home on the leading edge of urban sensibility. Fundamentally conservative, especially in his treatment of the portrait head and the studio nude, Sargent pursued a vision of form that stands firmly on the proprieties of the Renaissance. —C.R.



JOHN SINGER SARGENT'S "OLIMPIO FASCO" (CA. 1900-1910); *RIGHT,* "STUDY FOR 'GASSED': BANDAGED HEADS AND INJURED HANDS" (1918)

Both works: Corcoran Gallery of Art, Washington, DC

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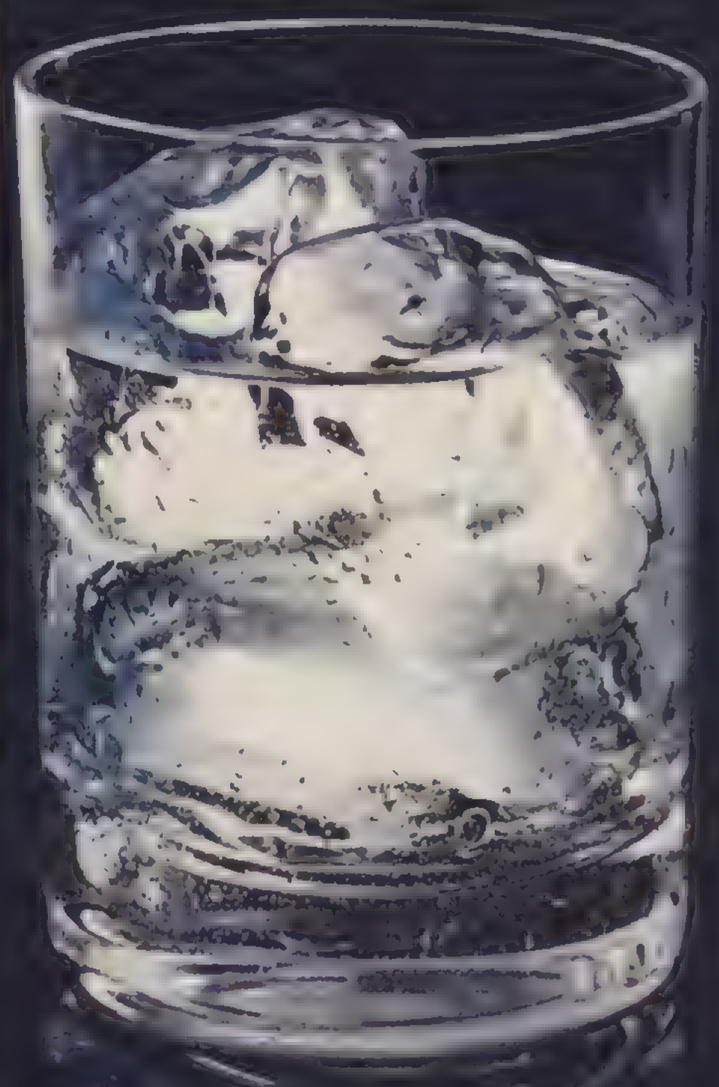

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A bit of background: since the birth of recording in the late nineteenth-century, records have been made with a process that creates a mimetic image of sound-waves (hence the term "analogue," as in "analogous"). This image can be a wiggly line on a disk or a pattern of particles on a recording tape. The process holds true whether the microphone is "acoustic" or "electric" (the kind that succeeded the older method after 1925), whether the playback is a cylinder or a tape or a cassette or a disc that turns at 78, 45, or 33 rpm, or whether it is in stereo or quadraphonic.

Digital recording, instead, involves the translation of sound impulses into numerical information about the characteristics of the sound wave in question. This information can then either be translated onto an analogue tape or disc (the digitally recorded, analogue LPs that have been on the market for several years) or it can be released in true digital form, as on the new digital compact discs (or CDs). The surfaces of these digital discs are riddled with tiny pits that contain the digital information, which are then "read" by a laser beam in a manner that never erodes the inherent quality of the sound on the disc.

The advantages of the CDs are several. The basic sound, assuming a sensitive engineer and a decent hall, is comparable or better to the best analogue master tapes. CDs allow a far greater dynamic range than LPs, plus no hiss, no rumble, no inner-groove distortion, no surface noise, and, best of all, no deterioration with use. In addition, the Sony player—the first on the market, although there are others now—allows fast and super-fast tracking forwards and backwards, pre-programmed selections of portions of the disc, and remote control. And the whole thing plugs neatly into the back of an existing pre-amplifier, with no more fuss than would obtain with the purchase of, say, a new cassette deck.

The only actual digital discs (or "software") on the market before June were from CBS-Sony, which means that other companies with other recording philosophies (especially Polygram, with its warmer, European idea of how classical records should sound) had yet to be heard from. But the CBS-Sony releases, which concentrate on bread-and-butter classical repertory and sonic showpieces, are just fine. Even the pop and rock-jazz releases, originally recorded using analogue technology, sound first-rate in the new format.

What it all means to the average consumer may not be much, right at first. The CD players are expensive, listing at close to $1000; and the discs are expensive, too, between $15 and $20. Furthermore, the best LPs hold up well enough, and naturally offer a range of repertory that CDs won't be able to equal for years.

But CD prices will eventually drop and the CD catalogue will expand. In the meantime, true digital is a delight to hear, and the apparent golden road down which hi-fi technology is heading.

—DAVID SARGENT

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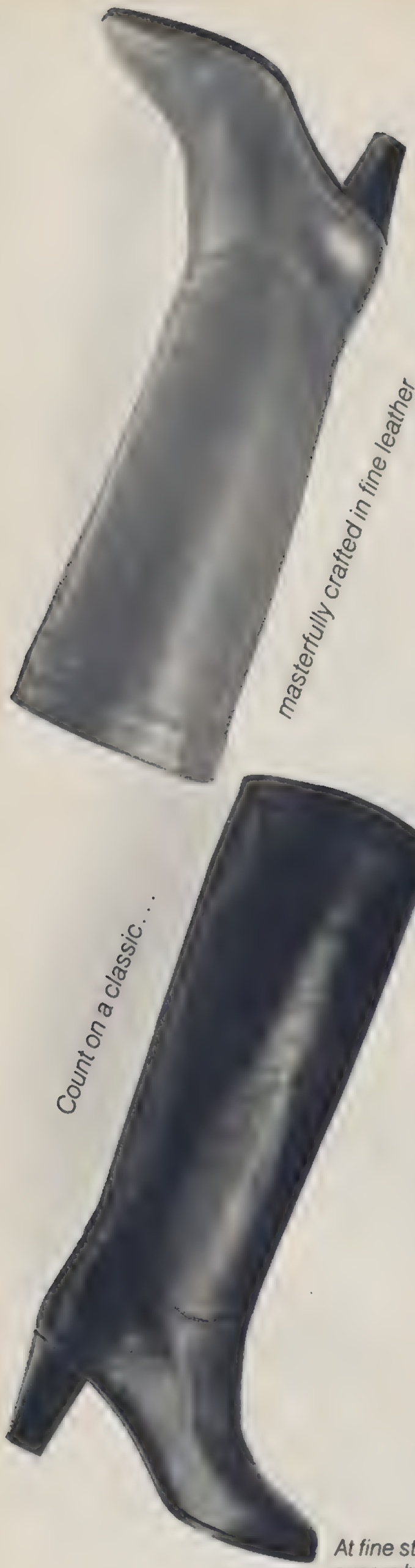

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PEOPLE ARE TALKING ABOUT...

TV TV

Ten years ago, a seventy-six-year-old U.S. Senator named Sam Ervin, a Democrat, a conservative who had opposed the civil rights bills of the 'sixties, and a scholar of the Constitution, became a hero on American television. It was Senator Ervin who headed a Senate Select Committee that began, in May 1973, to investigate what came to be called "Watergate" and, in doing so, to let us see and hear for ourselves some of the most startling disclosures ever made by men in high office—and the attempts of others to deny or conceal wrongdoing.

That was an extraordinary summer. On this July 27, a Wednesday night, public television stations across the country will run *Summer of Judgment: The Watergate Hearing*, a two-hour documentary including actual footage of the taped hearings, with key testimony of some of the major Nixon men. They were John Dean III, Counsel to President Nixon, who had tried to warn him that Watergate was "a cancer growing on the presidency," and three of Nixon's most trusted and loyal advisors: John Ehrlichman, a man of intense and deadly hauteur, who was Assistant to the President for Domestic Affairs; H.R. Haldeman, White House Chief of Staff; and John Mitchell, a former Attorney General who helped to reelect Nixon. All three were later sent to prison.

During the hearings, it was clear that Senator Ervin could not always tolerate the cold equivocations, the duplicity, the arrogance of the President's men. After a decade, I still remember the Senator, how he stuttered, often looked weary or incredulous but never lost his wits or command of the language. (Once sparring with Ehrlichman, who icily asked how the Senator knew some detail, Sam Ervin roared back at him: "Because I can understand the English language! It's my mother tongue!") And the solemn face of Senator Howard Baker as he asked the question on all our minds: "*What* did the President know and *when* did he know it?"

An incredulous Senator Sam Ervin

It was WETA, the Washington public television broadcasting station, that aired every hour of these hearings, gavel to gavel, not in bits and pieces as did the networks. With its 250 hours of film, the station has the world's most complete record of these proceedings. *Summer of Judgment* will include interviews with Sam Dash, who was the Senate Committee's chief counsel, and others who played roles of varying significance.

So once again we have a chance to see the players in what Americans still consider the most perilous, the most horrifying, chapter of our history. Watching the hearings after so many years, one is reminded of one comment on the Nixon White House by a reporter named Seymour Hersh, who said that year: "The abiding characteristic of this administration is that it lies."

Young Americans who know very little about Watergate, except that the final disclosures led to the resignation of Nixon, should see this program to understand the tensions and astonishment felt by this nation as the great dark tapestry of wrongdoing began to unravel. Charles McDowell, Washington correspondent for the *Richmond Times-Dispatch*, will be the commentator speaking from the Senate Caucus Room where so much history was suddenly made. —GLORIA EMERSON

Lest we forget:

WATERGATE

ten years later, it still wounds

A soon-to-be indicted H.R. "Bob" Haldeman

TOP PHOTO: STEVE NORTHRUP BLACK STAR, photo below DENNIS BRACK BLACK STAR

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PEOPLE ARE TALKING ABOUT...

CABLE TV: THE CHOICE

A surreal passion play (by the band A Flock of Seagulls) on MTV

Cable television--the dream: an audience of affluent, don't-tread-on-me individualists feasting from a vast cable smorgasbord that indulges their every fancy, need, avocation, whim, that is unfettered by network censors or FCC constraints. This is, after all, the land of the free and the home of the brave. By 1990, claim cable pundits, fifty million American homes will be wired into more than six thousand cable systems, ''narrowcasting'' to the very special interests of bridge players, philatelists, erotic-film fans, weight lifters, lieder lovers.

A pretty picture. But the resounding crashes of two major cable systems, CBS Cable and the RCA-backed Entertainment Channel, as well as an uneasy economy have dampened cable TV's heady optimism. Vital questions: How hefty a fee will cable subscribers be willing to pay each month to tap into this spate of new systems? Is it possible that viewers may be feigning a thirst for culture while secretly wallowing in the queasy excesses of The Ugly George Show? What factors make for a winning number--or simply survival--on the current landscape? Here, three cable networks with strongly distinctive programming, devoted audiences, and, yes dear viewer, commercial breaks, defy the cable odds:

● **MTV (for Music Television)** is a hypnotic deluge of three-minute rock and roll "videos." It's illustrated radio complete with on-screen VJs (for video jockeys) who wink, pose, and provide the mandatory FMesque patter while lounging about their party-room set. The videos themselves range in interest from concert-style clips of moth-eaten macho rockers to complex and surreal passion plays. Advertisers like the young demographics that MTV serves up—that's the economic side of narrowcasting—and record companies are more than happy to dish out the videos, which are actually album promos, free of charge. While critics knock MTV for being narrow-minded and dull, pundits hail it as the Latest Next Big Thing, and kids do their homework in front of it. Go figure. As MTV approaches its second birthday with a healthy twelve million subscribers in tow, you can almost hear corporate parent Warner Amex singing: "We don't care what people say, MTV is here to stay." Almost. Given the painstaking care with which MTV chases after the fickle twelve- to thirty-four-year-old audience (market research revealed that the VJs had better be clean-shaven), Warner Amex is taking very few chances.

The Nashville Network kicks back with David Holt

● **NASHVILLE NETWORK touts itself as a cable network "for those who really love their country." Country music, that is. And these days, that means a pack of people, a surprising swatch of them Northern city-slickers. Feeding America's growing appetite for hearty, down-home fare, Nashville Network was launched this spring with an unprecedented subscriber figure of seven million homes. TNN is a joint venture of Group W and Nashville's WSM Radio, who birthed the Grand Ole Opry, "the mother church of country music" fifty-six years ago. No country rubes, the people in charge: they provide the country faithful with the requisite you-done-me-wrong songs of Loretta Lynn and Roy Acuff, the hip rockabilly of Roseanne Cash but also have slid, shrewdly, into country-style sit-coms, sporting events, quiz and talk shows.**

The best of TNN: *Fire on the Mountain*—bracing bluegrass and traditional mountain music featuring minstrel/storyteller David Holt; *Yesteryear in Nashville,* chaired by genial Opry veteran Archie Campbell, an appealing mix of C&W nostalgia and shop talk. TNN occasionally veers off into country slick with programs like *Fandango,* a garish country-trivia quiz show and *Dancin' U.S.A.,* a sort of country *American Bandstand* with more designer jeans and gold neck chains than *Saturday Night Fever.* But for all that unvarnished good country music—all is forgiven.

Let them eat "le hot dog": dancers imported by stylish TeleFrance

● **TELEFRANCE:**
Let flinty French cultural minister Jack Lang fret over the "cultural imperialism" of "le hot dog" or TV's *Dallas.* No question we are getting the best of it. We have TeleFrance, the stylish French cultural channel (with subtitles) that has summoned up 7.5 million American subscribers in two years. Reasons: sumptuous dramatic series such as *Marie Antoinette,* André Malraux's *Journey into Art,* a lush art travelogue with the worldly philosopher/critic, Gallic film gems not often booked in local U.S. theaters, French national treasures like Marceau and Aznavour, and gastronomic heavies like Bocuse and Vergé. And TeleFrance can't be accused of shunning controversy: its dramatic series on Julius and Ethel Rosenberg fired debate both here and in France. In July, *French-American Perspective* has our own Total Woman Phyllis Schlafly square off against dashing French feminist Benoite Groult.

A further reason for TeleFrance's big win: minimal production costs. Many of its programs are bought directly from the French TV networks and from Gaumont films, TeleFrance's part-owner. At this rate, maybe we should consider colonization. —D.M. and B.H.

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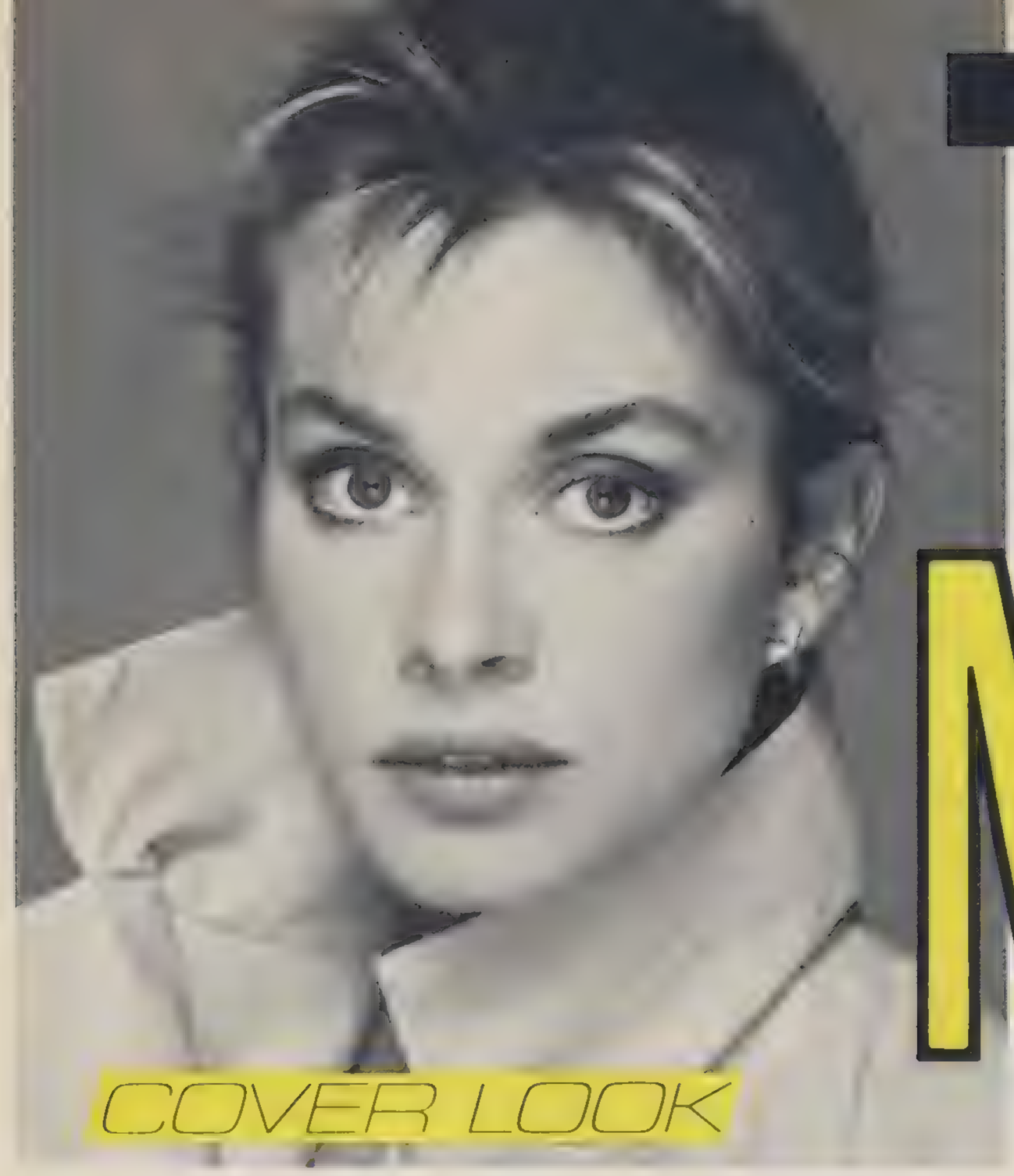

COVER LOOK

BEAUTY NOW

fresh attitude

Seasonal and fall-preview makeup tips...real skin-care advances...good looks at any age

Nastassia Kinski, *left,* and on our cover, full-tilt actress with extraordinary presence, a riveting beauty photographed here by Avedon . . . and highly visible onscreen in three new movies.

Makeup—eye/cheek/lip colors balanced, texture matte, effect understated—a fresh, light, summer approach with a suggestion of what's coming for fall. The makings of a look like this—from Charles of the Ritz Panorama collection; Manhattan Brownstones Trio on eyes, with the surprise of a definite yellow on the browbone (yellow will play a strong role this fall, not only around eyes but on lips, tinting cheeks), Knockout Copper on cheeks, Brickberry on lips. And to lift the whole effect, the look of sun-gleamed hair that can be achieved without the sun with Clairol's Light Effects. Hair/makeup, Rick Gillette; yellow slicker, Norma Kamali, Barry Kieselstein-Cord 18k-gold earrings.

WARM-WEATHER PROMPTS MANY WOMEN TO ADJUST THEIR BEAUTY ROUTINES. HERE, NOTES FROM TWO ACTIVE WOMEN . . .

Says one: "I let my hair dry naturally, wear a light foundation with sun block, replace lipstick with lip balm. Natural or slightly pinked nail polish looks freshest against my summer skin." And another: "When I have a slight tan, I eliminate foundation, line eyes in lavender, go with paler lip colors, paint my toenails bright orangy red."

SKIN CARE: WHAT'S DIFFERENT NOW

Pay attention to the beauty buzzwords—they've evolved from wishful thinking to reflect real scientific advances . . . from "rejuvenate"—the original and unfounded claim that cosmetics could erase wrinkles, reverse the aging process—to "maintenance," with roots in reality. Skin-care products can't perform miracles but they can help skin, and hide lines, by retaining the moisture level. (Maintainers include Redken's SRT Cellular Treatment, Charles of the Ritz's Age Zone Controller, and for the body, Vaseline Intensive Care Lotion). . . .Preventive products ward off premature aging effects of sun, wind—the environment. These usually contain sunscreens, are emollient-rich (one example, Roger & Gallet's Anti-Redness Cream). . . .The latest beauty buzzword, "repair," means products not only help skin to retain moisture but help to repair ultraviolet damage in skin cells as well. (Two good repair products: Payot's new Après-Soleil Creme and Estée Lauder's Night Repair—the latter last year won France's best new beauty product of the year award) . . . With new focus on repairing skin damage comes new attention to the "senior market." Evidence: the popularity of Velvaderm skin-care formula—chanelled from an L.A. dermatologist's office to cosmetics counters with the help and enthusiasm of actresses Janet Gaynor and Mary Martin (above)—and of new Moisture Retention by 2nd Debut.

A LIFETIME OF ATTRACTIVENESS

In using makeup, the two most common mistakes made by women over sixty-five are over-penciled eyebrows and too-rouged cheeks. Using no eyebrow pencil is better than having it show; and if in doubt about blusher, don't use it at all. A good foundation may be sufficient, with a becoming shade of lipstick, a discreet use of eyeshadow, and mascara applied to the upper eyelashes. Perhaps the most important step in using any makeup is making certain to check it in a magnifying mirror in excellent light with your glasses on.

Keep your face out of the sun; it only produces more wrinkles. Use a moisturizer every day on face and neck, a good body cream on hands and arms. Out of doors, wear a hat and sunscreen.

Your hair can be a great asset. Avoid too-long hair or a severe mannish cut. If you color your hair, choose a moderate color flattering to the skin such as ash or medium brown, even if your natural hair was darker when you were younger. If you are blond, avoid pinky bronze or greyish blond tones; instead, choose a golden or honey blond shade. If you use a grey rinse, keep it in silver tones, not blue or lavender.

Do exercise. Walking is excellent. Try for a good posture and maintain a good stride. Stand tall with stomach in and backside under, and step out.

Get enough sleep. If you'll be out late, take a nap in anticipation. Metabolism usually slows down as you get older, and you simply have to cut back on food to avoid gaining weight. Be sure that you get enough calcium and minerals to avoid a weakening back.

"Older" is all right, but never think or say "old" when referring to yourself. Rather, think young. If you are in your sixties, you are younger than those in their seventies. If you are in your seventies, than the eighties, etc. And if you are ninety, how wonderful! —JEANNE GERARD HOLMES

EDITOR'S NOTE: *For more tips, suggestions, Susan Sommer's new "Beauty After Forty" (Dial Press) discusses makeup, haircolor, exercise, and self-image with real-life interviews, inspirations.*

AZIZA DEMONSTRATES HOW TO GET THE WIDE-EYED LOOK.

Every one of our 21 Aziza trios gives you eyecolor in a light, a medium and a deep tone. That's what makes these shadows blend together perfectly—which is the secret of the wide-eyed look.

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Your eyes will look soft, luminous, more opened up and wider-set. In short, you'll look wide-eyed.

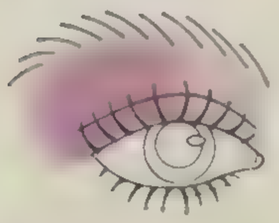
Besides being easy to work with (or should we say play?) these silky powder shadows are noted for their smooth coverage and lasting color.

After all, what good is a wide-eyed look if it's going to crease or fade?

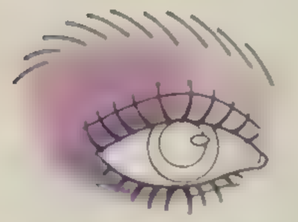
Send for our free booklet "Aziza Demonstrates All About Eyes." Enclose 40¢ for postage and handling. Write Aziza, P.O. Box 4054E, Jefferson City, Missouri 65102.

THE WIDE-EYED LOOK.

1. The palest tone on inner half of eye from brow to lashline.



2. Medium tone on outer half of eye, browbone to lashline. Extend color beyond eye.



3. Outline eye with darkest tone from center to beyond outer corner, bring color around and under.

4. Model is wearing Heather Rose Trio.

Eight Days O
Prisoners Of Th

There's a touch of salt, and more than a touch of promise, in the air.

The polished railings gleam like satin beneath your fingertips.

And somehow, when you set sail, your worries don't come with you.

For seven, eight, ten or fourteen unfettered days, you'll tan your body and refresh your mind.

You'll visit island beaches the color of pearls, set gently into waters the color of turquoise.

You'll meet people from all over the world. Share a drink at sunset in the Viking Crown Lounge.

Or take a walk on the promenade deck. Just you, and the stars, and the incredible vastness of the sea.

Somewhere along the way, you may suddenly begin to recognize a feeling you'd almost forgotten.

It's called peace.

To find it, talk to your travel agent about cruising with Royal Caribbean. Year-round from Miami.

And escape from earning a living. Long enough to live a little.

ROYAL CARIBBEAN

Song of Norway, Song of America, Nordic Prince, Sun Viking
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Mind Health

The "nature" of women... "quickie" sex therapy... what's good about guilt?

By Carol Tavris, Ph.D.

SEX AND THE BRAIN—OR, WHAT ARE WOMEN FOR?

It's not just anatomy that is destiny these days, but anatomy, genes, hormones, premenstrual tension, and brain structure. And what *is* our destiny, you may ask? Motherhood, sexual fidelity, emotionalism, math anxiety, high intuition, and low-paid jobs—according to a persuasive fad in science that offers biological explanations for the differences in men's and women's social roles. The latest salvo in the new biological battle of the sexes is *Sex and the Brain* (Arbor House), whose authors, Jo Durden-Smith and Diane deSimone, challenge what they regard as the "orthodoxy-cum-ideology of our times": that we are products of both learning and environment. Brain science tells us that the "fundamental differences" between the sexes are "inscribed in a physical and finite organ, the brain"—and these differences affect and limit our sexuality, intellectual abilities, emotions, skills, "our disorders and our pleasures."

Durden-Smith and deSimone have the enthusiasm of converts who have just discovered the fascinating mysteries of the brain. In their reasonable rejection of rigid environmentalist thinking, however, they adopt equally rigid biological thinking. Although they acknowledge the impact of learning and culture, they don't regard these "nurture" influences as real or basic in the way biology—"nature"—seems to be. But a gene is no more real than culture is. The authors see how the brain determines behavior; they don't see the reverse, how the brain is affected by learning and culture—in a word, behavior.

Brain scientists are themselves tentative about what their findings mean to our everyday lives. They are respectful of the interaction of nature *and* nurture, and scrupulous about emphasizing that "average" differences between men and women do not mean that *all* men differ from *all* women. Durden-Smith and deSimone have no such scruples. They are eager to conclude that the biological nature of women is bumping into modern culture with dangerous results. Abortion "may," they say, have unanticipated consequences—female guilt and unhappiness. Contraception "may" cause male disinterest in his mate. The Pill "may" be implicated in anorexia. "But," as the authors keep saying, "we simply do not know"—then why say it? Actually, Durden-Smith and deSimone ignore the data from contemporary science and history that dispute their "maybes."

It is certainly true that modern men and women have lost respect for the constraints of nature. *Sex and the Brain* may have been written with the best intentions, but neither science nor society will be advanced by swinging the pendulum from nurture all the way back to nature. "Women must remember," the authors say, "that it is from their role as mother that they derive their special power." Where have we heard this before?

MASTERS & JOHNSON REVISITED

One of the central legacies of Masters and Johnson's pioneering research was their creation of "sex therapy": the "tuning up" of sexual responses in a few brief sessions. In "Human Sexual Inadequacy," published in 1970, they claimed unprecedented success, particularly in reversing orgasmic dysfunction in women. For example, they reported that only five of the 276 women they treated were "failures" in a five-year follow-up.

Most sex therapists today no longer claim fast and fabulous successes; they can help, but not as easily as Masters and Johnson implied. Why? The answer lies in Masters and Johnson's loose criteria for "success." Bernie Zilbergeld, Ph.D., in conversation with members of the Masters and Johnson Institute and William Masters, M.D., himself, learned the secret of their phenomenal success rate: a woman was a "non-failure" if she had had one orgasm while in treatment at their clinic, and one more orgasm during the follow-up five years.

The public would do well, says Zilbergeld, to question closely anyone who promises a cure for everyone, rather than improvement for some. The first question to ask is, "can you prove that this works."

WHAT WE DO FOR LOVE

Some women make a husband or lover the centerpiece of their lives, and then hold them responsible for everything they dislike about themselves and their lives. To avoid this destructive combination of dependency and resentment, Sonya Friedman, Ph.D., argues, women should not think of men as their "main courses"; so she calls her book *Men Are Just Desserts* (Warner Books). Marriage should come after a woman has established herself on her own, she says; love should spring from desire, not from need. In other words: don't marry if you're too young, too inexperienced, or too poor. "When a man is an enhancement to the already complete and satisfying life of a woman who makes choices and takes action," writes Friedman, "you will be able to choose a partner without surrendering who you are."

REUNITING HEARTS AND MINDS

You're in your office, working away against a deadline, when a close friend approaches. Seeing the tearful expression on her face, you realize she wants to talk—you know she's worried about her job. "I can't talk now," you say impatiently, "I've got to finish this. Can't it wait?" "Sure," she says gloomily, and leaves.

You feel guilty now, and irritated. "Oh, well," you say, "she'll find someone else to talk to, and besides, she's got to help herself."

Some psychologists might tell you not to feel guilty; you're right to put your own obligations first. But to philosopher James E. Faulconer, Ph.D., every time we commit an act that we feel is wrong—in this case, ignoring the needy friend—we betray ourselves and take another step toward emotional and social alienation. "Then," says Faulconer, "the self-betrayer strives to justify herself, to make what she believes to be wrong appear to be right." These justifications are made by blaming the other person, or otherwise concocting an emotion—like anger or jealousy—that legitimizes her actions. "This concocted emotion makes the self-betrayer appear to be the victim of the people or the circumstances she is blaming," says Faulconer. And yet the façades we build become stony barriers to serenity and happiness. "The more the self-betrayer attempts to justify herself, the more empty, anxious, unserene, and even irritated she becomes"—the more she is alienated from her true motivations and emotions. "For, since she does not feel in her heart that her behavior is right, no supposed justification will do."

Self-betrayers, adds Faulconer, often enter into collusion with their victims; each partner validates the other's self-deceptions by blaming the other. Faulconer cites an example of a painfully shy eighteen-year-old boy named John who was unable to get or keep a job. John accounted for his shyness by blaming his demanding, bullying father. His shyness, then, was "an accusation of his father," says Faulconer, "which effectively excused John from doing much of anything. He felt he ought to be more friendly with people, but he didn't have to because his big lout of a father had made him shy." But suddenly John realized that he had been colluding with his father for most of his life: "he would be shy and incapable so that his father could be demanding, and his father would be demanding in order to excuse John's shyness and inability."

After this insight, Faulconer says, John saw his father as a man "in need of his compassion, a man trapped as inexorably and as pitifully as John had been." John was able to shed his shyness and eventually establish a new affectionate relationship with his father.

Faulconer's approach is important because it distinguishes understanding ("My father made me the person I am today . . .") from blame ("and, damn him, I can never change"). Blaming others is part of self-betrayal, he argues; and there is no middle ground between self-betrayal and self-acceptance. "Like being pregnant," Faulconer concludes, "either you are honest or you aren't."

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Indeed, these 25 vases are so varied that, when you show them to friends, they may think you acquired them on a trip around the world. Yet, even if you had traveled to all these countries, you still could never duplicate this collection. For these vases have been created exclusively for this series ... and are *available nowhere else in the world.*

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By Lisa Gubernick

STOCKS YOU CAN RETIRE ON

When Individual Retirement Accounts first became available to salaried employees, the stock market was in the doldrums and interest rates were soaring. Now, the opposite is true; and your best IRA choices for 1983 have changed along with the financial atmosphere.

Since the stock market has shaken off its stupor, many investors have turned to it as the place for their IRAs. In a healthy market, the simplest way to invest is through a mutual stock fund.

If you'd prefer to invest in individual stocks, Jay Rabinowitz, who heads Merrill Lynch's financial planning department, believes that the stocks most suitable for IRAs are those that generate a steady stream of dividends. Dividends accrued by an IRA stocks account are automatically reinvested—you buy more and more shares of stock—so they compound as interest does in a bank account. Rabinowitz targets utility stocks as the best securities for IRAs because their dividends are issued with comforting regularity. "The one time Con Edison didn't pay its dividend a few years ago, it hit the front pages of *The New York Times,*" says Rabinowitz.

If last year's IRA money isn't locked away in a time-deposit account, you have the option of switching it into stocks, too. For those who prefer the cautious path, it makes more sense to diversify: you can leave last year's IRA in a bank or money-market fund and invest this year's in the stock market.

THE REWARDS OF LENDING

If you're looking for a relatively safe, high-interest-yielding investment, you might consider the corporate bond. When you buy a bond, you are lending money to a company for a stated period of time; you are rewarded with quarterly interest payments, just as the government rewards those who buy Treasury bonds. And according to a recent study by the Financial Analysts Research Foundation, long-term corporate bonds have proved to be as credit-worthy as the government's over the past fifty years.

Nearly all corporate bonds are issued in denominations of one thousand dollars—called "par" or "face-value"—but their yields vary depending on current interest rates, the term of the bond (the longer the term, the higher the interest), and the stability of the company. If the bond is rated AAA (the highest rating) by Standard & Poor's or Moody's you can rest assured that, barring a wildly improbable mishap, you will get your money back when the bond comes due.

Down-at-the-heels companies may pay higher rates of interest, but if security is a top priority, you're advised to steer clear of bonds with ratings of BBB or below. Bonds do have a catch: if you want to sell your bonds before they mature, you risk getting back less than you paid for them. If your bond pays $50 interest per year, for instance, and new bonds offer $100, a buyer can make twice as much profit as you can offer. Under these circumstances, you would probably have to sell your bond at a loss—the term is "under par." On the other hand, if interest rates fall, you should be able to sell your bond for more than its face value. For more information on bonds, write for "How to shop for higher yields" from the Merrill Lynch Service Center, P.O. Box 2021, Jersey City NJ 07303.

CORPORATE PERKS—LIVING ON THE FRINGES

Perquisites, better known as "perks," are a corporation's way of showing it appreciates you—without pushing you into a higher tax bracket. They can range from health-club memberships to chauffered limousines to options to buy company stock; and the benefits that perks provide can mean substantial cash savings for any executive. Full-time use of a company car, for instance, is worth upwards of $5000 a year. (The IRS does require that some perks be reported as income.)

How high do you need to rise at your firm before you can expect to be showered with corporate largesse? According to James Baehler, author of *The Book of Perks* (St. Martin's), the best perks are bestowed on vice presidents and above, "but if you contribute a unique service to the company you should be able to request an extra week's vacation—at least," says Baehler.

No matter if you're an executive vice president or an obscure systems analyst, you get perks only by asking for them. "Corporations are not Santas who will give you something just because you've been good," Baehler asserts. "You have to be ready to give them something in return." For example, if you're a saleswoman, you can offer to take on extra accounts in return for the perk you want. "As long as your request is within reason, there's no call for anyone to take offense," says Baehler.

Baehler believes that the best time to bargain for perks is when you're negotiating for a new job. "If you make the effort to drive a good bargain, you'll gain the company's respect."

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YOUR LETTERS

(Continued from page 26)

Vela is heralding the *return* of beautiful women to your pages. You really have been overdoing the use of homely and bizarre looking models. . . . Also, even as a young white woman, I can appreciate the beauty of color. I love seeing black women in Vogue. The look is so different and exotic. . . .

Linda Ross
New Brunswick NJ

Fashion funnies?

I was moved to write after seeing the layout called "The Next Dimension" in your April issue. I know you need to keep your readers abreast of the latest trends but do you really think your readers are interested in paying $230 for a torn patchwork T-shirt shroud? The hype of your captions has reached new highs (or lows). Were you laughing when you wrote these? How can we take you seriously?

I'm all for a little wit and humor in clothes but do we really need this promoted to us as chic? The designers for Comme des Garçons should be shackled with Chanel chain belts and force-fed Audrey Hepburn movies until they gain some sense of taste and appreciation of the female body.

As a costumer, I have had contact with all levels of fashion and can appreciate the avant-garde as well as the classic; but I find this simply embarrassing.

Don Bell
Los Angeles CA

Seeking "redress"

I am the father of a young woman who purchased your issue of April 1983, fell under its persuasive influence, and has thereby caused me severe economic harm.

I seek redress from your publication. Let me itemize the specifics: (1) four new white sheets, dyed to a dingy grey and cut to shreds in an attempt to replicate the "stylized cutouts" in the sheet worn by one of your models, $48; (2) Damage to miscellaneous undergarments hidden in a closet so that the laundry bag that contained them could be used to create a replica of the laundry bag used for another of the high-fashion dresses shown in the same article, $112.00 (less depreciation of $72.50), Net: $29.50; (3) One quart of mucilage used to create the coiffure that accompanied the above, $6.00. (A) Professional fees: Hairstylist's fees for normalizing the coiffure thus created: $45.00. (B) Professional fees: Professional counseling to alleviate the trauma that occurred while watching a World War II movie in which collaborators also had their heads shaved, $250.00 (4) Increase in liability insurance premiums for 1984 resulting from a successful damage suit initiated by a neighbor who suffered a seizure on observing my daughter in the twilight after points 1, 2, and 3 had been combined into a costume for the evening, but before points 3A and 3B had been accomplished—$570.00. Total $948.50.

I have not included the medical costs incurred treating the bite inflicted upon her by another neighbor's dog at the time the incident described in 4 was occurring. I am bringing suit separately against the neighbor, even though my lawyer feels that there is little hope of successful prosecution in view of his intended defense of extraordinary provocation.

Please remit your check to me at the address on the envelope.

Allow me, at the same time, to express my admiration for your wonderful magazine and its continuing crusade to elevate the standards of American fashion. This minor incident in no way diminishes my long-standing regard for the fine work you have been doing in bringing culture to Middle America.

George M. Gaither
Stamford CT

Letter from New York

Your "Letter From Italy," April, 1983 states that *Moda* is Italy's one and only design magazine.

Has the author never seen *Domus, Abitare,* and *Casa Bella?*

RitaSue Siegel
New York NY

The "lease" we could do

After coordinating so many seminars on auto leasing—either in conjunction with financial themes or auto buying themes—I am grateful to Lillian Borgeson for [writing] the definitive piece on auto leasing for women (February 1983).

. . . Because women are learning to invest their money more wisely, they are looking into leasing. Buying a car is never an investment since cars depreciate. (Luxury cars are an exception.) Down-payment capital, when invested wisely, has definite advantages over car purchasing.

Many people are also under the impression that you don't have to take good care of a leased car, as you would a bought car, since it belongs to someone else. If you or your business leases a car, it is merely a financial alternative to buying. Thanks for pointing out there are still responsibilities involved, as there are in purchasing.

Linda E. Roth
Vice President/Marketing
Women's Financial Group,
Washington DC

Electrolysis: the fact is . . .

I have read the article in Vogue, March 1983 entitled "Electrolysis: for you?" and I would like you to know that I think Miss Miller has done a very factual presentation of electrolysis for the layman. This one column gives a great deal of important information to the person who is interested in having treatments and enough knowledge for them to make their own decision on taking the treatments.

I think it is a good article and does credit to Vogue, the author, and the electrolysis profession. In addition, I think that the International Guild of Professional Electrologists is one of the best sources today for information for electrologists referrals.

Arthur Y. Mahler
vice president, The Instantron Company
Designers & Manufacturers of
Shortwave Epilators for
Permanent Hair Removal
East Providence RI

[Re: the article "Electrolysis: for you?" by Shari Miller in the March, 1983 issue and the statement, "While some states require licensing for electrologists, many—including New York and California—do not."] . . . . California *is a licensed state.* In order to obtain a license in the state one has to have a minimum of five hundred hours of instruction and pass a written and practical examination given by a qualified state examiner. . . .

Claire Goyette
Corresponding Secretary
Electrologists Association of California, Inc.
Los Angeles CA

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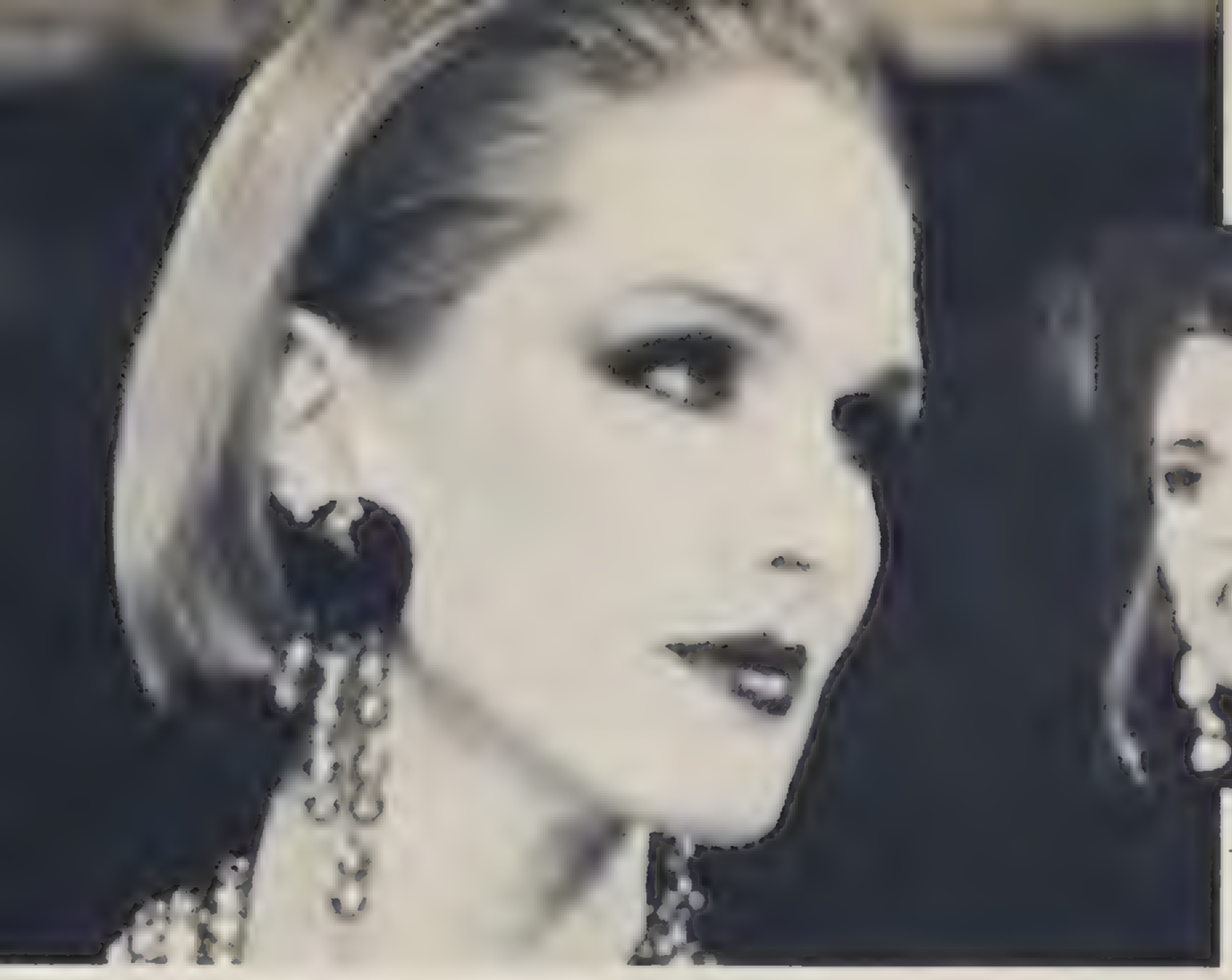

simplicity

It's the basis for looks, styling, and techniques today

SALONS: BETTER SERVICE

Aware of the needs of busy women, salons across the country are offering more complete beauty services to give you a total look that requires minimum upkeep, less frequent touch-up . . . For renewal: haircolor that harmonizes with your own natural tone; at Vidal Sassoon salons . . . Available now at Glemby salons: razor cutting for softness, root perming for direction, ease. . . . Foolproof: haircolor and cosmetics color-keyed to skin-tone via Redken's Chromatics—organized in easy-to-read chart form (only at salons) . . . A special advantage for active women: hair salons that work with clockwork precision, have a more home than salon atmosphere—Gary Tomlins in Greenwich Village, NYC, and Clive Summers' new Jobs Lane branch in Southampton, NY . . . Where to go for full-service in Atlanta: Claiborne's, specializing in consultations . . . And, Haleh Farjah, stylist at the Aida Grey Salon, Beverly Hills, is one of the best cutters on the West Coast.

AT THE PARIS COLLECTIONS, A LOOK OF NEAT CONTROL. BLUNT, SHORT, SMOOTH HAIR. THE LOOKS ON THIS PAGE: ALL VERSIONS OF THE "BOB," ALL BY ALEXANDRE AT YVES SAINT LAURENT (*TOP* AND *BELOW LEFT*) AND AT VALENTINO (*AT LEFT*). THE EMPHASIS IS ON THE EAR (AND THE EARRING!) WITH HAIR BRUSHED BACK OFF THE FACE—REVEALING THE NECK AND THE LINE OF CLOTHES. THE LENGTH OFTEN JUST BELOW THE EAR, SOMETIMES TO JUST ABOVE THE SHOULDER. USUALLY SIDE-PARTED, CLOSE AND NEAT, SOMETIMES HAIR PEEKED OUT FROM UNDER A HAT. WHEN IT WAS LONGER, HAIR WAS PULLED LOW ON THE NECK IN A BUN OR CHIGNON. FOR EVENING, HAIR WAS PULLED BACK AND UP, ACCENTED WITH ORNAMENTS AS AT YVES SAINT LAURENT (*NEAR RIGHT*) AT CHLOE (*FAR RIGHT*), ALEXANDRE'S AMUSING NIGHT FANTASY—A REAL HAIR FEATHER. OTHER LOOKS: BOWS ON CHIGNONS; THE LOOK AT CHANEL, SOMETIMES TOPPED WITH A PILLBOX HAT.

For many women, home perms and coloring treatments are real time- and money-savers. Here, expert tips . . .

● Though some stylists suggest you don't color *and* perm hair yourself, mild products are available for permed or colored hair (Clairol makes both). According to Vern Silberman, vice president, product performance research at Clairol, "If you plan to do both at home, perm *first* (a perm can fade color slightly), wait at least one week before coloring, shampoo at least once in between."

● Condition hair before perming. Feel hair when it's wet. If it is brittle or breaks easily, avoid perming. Most home-perm kits (examples: Ogilvie, L'Oréal Premiere) are formulated for either normal- or hard-to-set, or color-treated hair; you determine curl/wave size by the size of the perm rod you choose. Other perms vary in strength—from a body wave to tight curls—depending on the look desired (e.g., Clairol Kindness or Rave).

● Use non-peroxide, semipermanent color enhancers (e.g., Clairol's Color Renewal System); if the result is too light, you can reapply the color, too dark, you can wash some out. If you want more permanent color (L'Oréal's Preference or new Miss Clairol Ultra Blonde), go for the least drastic change. One idea: highlighting your own natural color.

● The biggest problem with home coloring is over-expectations. Look at the color on the box and at your own, imagine something in between. For covering a little grey, choose one shade lighter than your own. For a lot, go two shades lighter.

● *Read instructions thoroughly. Do a patch test the day before perming or coloring.* Before coloring, clip a piece of hair; dip it into the formula to make sure it's the color you want and to determine the exact length of time to leave on color.

illustration: Michelle Dent

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Q&A

Exercise and makeup...hair removal... oily skin solutions

Q Should I remove makeup before exercise? What type of makeup, if any, should I wear during sports?

A Makeup should be removed before exercise, according to Ronald E. Sherman, M.D., senior clinical instructor of dermatology, Mount Sinai, NYC. "Not only is the skin perspiring more, but it is also giving off more oil from the sebaceous glands. Perspiration and oil can mix with foundation, and this accumulation may be irritating. This is especially true with makeup for dry skin which has an oily base. Also, women prone to breakout become even more susceptible after exercise, especially in hot weather; so they should make sure skin is clean first."

"Many women do not want to leave their faces 'bare'—even during sports or exercise," says Monroe Lanzet, senior vice president, research and development at Max Factor, although he agrees that most makeup should be removed before exercising, especially by those with a tendency to breakout or those with particularly sensitive skin. "For women who still want to wear makeup, there are foundations that are non-occlusive and allow perspiration and oil to escape through the film. Some are also waterproof, to prevent smearing, and contain sunscreen. However, those who plan to be exposed for some time should apply makeup *over* a high-SPF sunscreen; even makeup with sunscreen will not prevent sunburn."

Q There are so many methods of hair removal. Which one is safest and most effective for the bikini area?

A "The fastest, easiest ways to remove bikini-line hair are by shaving or using a cream depilatory. The most permanent method is electrolysis, although it's expensive, time-consuming, and painful. Waxing in the bikini area can be difficult to do at home; but if you choose to do it yourself, have it done professionally a few times first," says Vera H. Price, M.D., clinical professor of dermatology at the University of California in San Francisco.

She suggests shaving slowly and carefully on clean skin with a sharp razor, good lather, and preferably at night so that the area won't be irritated immediately afterward by panty elastic.

If you are using a cream depilatory, always do a patch test (on the forearm) first. Wearing an old pair of panties guides and protects. Says Dr. Price, "If there is irritation from any method, use baby powder or an over-the-counter one-half percent hydrocortisone cream just once and only on irritation, *not* cuts."

Editor's note: Cream depilatories to try: Bikini Bare or Sally Hansen's Body Hair Remover Creme. For waxing: The Elizabeth Arden Salons (across the country); at home—The One Touch Roll-On Waxer or Ella Bachés My Epil Cold Wax.

Q I have very oily skin, especially during the summer. How can I control it? Is there a foundation that will give me a longer-lasting "finish" and help to keep my skin from looking shiny?

A Oily skin is the result of overactive sebaceous glands. Because the production of sebum is controlled by the endocrine system, there is little that can be done to control oil production externally. However, there are skin-care systems that help to control surface oil.

One of the best is Erno Laszlo's. For the last eighteen months, The Erno Laszlo Institute has been researching their products and systems to determine their efficacy. Results: After testing thirty women for six weeks, they found their oily-skin regimes to be extremely effective in controlling oily skin problems—surface shine, blackheads, whiteheads—in women with moderately to very oily skin. Laszlo has three "rituals" for oily skin—which you use depends on your degree of oiliness. They include soap, controlling lotion, moisturizer (for dry areas only), shake-it finishing lotion (described below), and powder.

For long-lasting "finish" and shine control, women with moderately oily skin should use a water-base foundation specifically designed for oily skin. Women with very oily skin, however, should consider a "shake-it" lotion which "contains absolutely no oil, is completely water-soluble, and helps to keep sebum from accumulating on the skin," says Joseph Gubernick, senior vice president of research and development for Estée Lauder, Inc., which has recently developed its own shake-it foundation/treatment product—an Oil Control Formula in three shades, with sunscreen. "Because shake-it products have only water-soluble and powder ingredients, the color pigment does not remain suspended, but has to be shaken before each use." The lotion is also difficult to apply evenly. Using a piece of damp cotton helps to even it out.

Women with very oily skin should also remember to stick to other powder products, like powder blush, and may still want to use face powder for more finish—especially in summer.

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Between Us

Sleep-out for peace... networking for health ...money after divorce

By Lorraine Davis

IN HER OWN WORDS . . .

"I work for the Arts Council; I speak, I sing; I have another life: my daughter, my son, my friends. I've always had all those lives because I felt that life owed me everything. . . . My mother taught me that if life doesn't bring you what you want one way, you go another way to get it." —*Kitty Carlisle Hart, chairman of the New York State Council on the Arts, replacement for Dina Merrill in "On Your Toes" on Broadway*

"We should all try to do everything we can to give women a fair chance, so that successful women executives become so commonplace that they become just 'successful executives.'" —*Ruth Block, executive vice president of the Insurance Operations Area of the Equitable Life Assurance Society of the United States, speaking as a winner of an award for corporate leadership from Catalyst, an organization fostering participation of women in business*

"We must support candidates regardless of sex who are sympathetic to women's issues and organize women so that they, too (like the gun lobby), can generate one hundred thousand letters overnight. . . . We lost on ERA because we weren't one great national ERA party with no other concern—that's the only way it's going to be done." —*Anne M. Briscoe, Ph.D., vice chairperson, NYC Commission on the Status of Women, a founder and past national president of the Association for Women in Science*

WHEN THE CHECK DOESN'T ARRIVE . . .

In most cases, a divorced woman's income declines by 73 percent during the first year. About fourteen million divorced people are already receiving child-support or alimony payments in the U.S., but the combined rate of default is 30.9 percent. Now divorced mothers can get some help toward financial stability through a private insurance plan.

With payment of a single premium to Family Support Systems, Inc. (Constable Plaza, 466 Main Street, P.O. Box 2037, New Rochelle NY 10802; 914/ 576-7000) for a three-year renewable policy by the Republic Insurance Company of Dallas, Texas, or Old Republic Insurance Co. of Greenburg, Pennsylvania, arranged by the lawyers at the dissolution of the marriage, the woman entitled to alimony, child-support, or maintenance payments can be sure the money will not stop during the first three years, even if her former husband fails to pay on schedule. He agrees to repay the insurance company, with interest, if it covers for him when he's late in paying. The cost of the insurance is expected to average about 6 percent of the settlement.

Most government efforts to aid in the collection of divorce settlements are aimed at low-income families; this private plan will help middle- and upper-income wives who also can find themselves financially devastated after a divorce.

FEMALE FIREWORKS

This year, the Glorious Fourth will not only celebrate U.S. independence but begin the first U.S. Women's Encampment for a Future of Peace and Justice. From July 4 until September 6, women will gather at the Seneca Army Depot, NY, for an assembly mirroring the Women's Peace Camp at the Royal Air Force Base in Greenham Common, England, to protest the deployment of the Pershing II and Cruise missiles. The range, speed, and technology of these weapons go beyond the limits of SALT II and would make a nuclear weapons freeze virtually impossible. The organizers have bought a farm, so campers (unlike those at Greenham Common) can stay there legally.

Chosen because it now is thought to be the storage site for the neutron bomb, other armaments and is the main departure point for weapons sent to Europe, Seneca was the gathering point in 1590 for women of the Iroquois Nation who successfully demanded an end to war among the tribes. In the mid-1800's, the town was an Underground Railroad stop; in 1848, the first Women's Rights Convention was held in Seneca Falls. Now, all women are invited to join there in witnessing to the need to stop the arms race.

Women will come from Scandinavia, England, other overseas spots, as well as the whole USA, and sponsoring groups include the Women's International League for Peace and Freedom, Church Women United, War Resisters League, Women's Strike for Peace, Women's Pentagon Action—all joined together to display the unified spirit and deep commitment of women to peace. One such committed woman is artist Helene Aylon, who uses her performance art in the cause. She has been collecting pillowcases with peace messages on them and will deliver at least six hundred to the encampment; she asks women worldover to plan overnight "pillowcase parties" on July 3 to write/ sleep on their own peace messages. She calls this performance "Somniloquy: Night Writing," denoting the fact that without nuclear arms, we would all sleep better.

WOMEN'S HEALTH, USA

The National Women's Health Network is going national! Of course, this energetic and outspoken organization, monitoring developments in the field of women's health since 1976, has always had national scope; but now state or regional offices will study legislation on the state level and work with community organizations.

A new NWHN Atlanta office, directed by Byllye Avery, is working on a Black Women's Health Project; in the New Mexico group, headed by Carol Horowitz and Jocelyn Knowles, a committee deals with the special problems of Native American women; and the new New York chapter will be fielding many media requests for information.

Barbara Seaman, one of the founders, has suggested adding a feminist book club to NWHN's own books. Services also include newsletter, emergency news alerts, Women's Health Clearinghouse, Litigation Information Service, speakers bureau, educational conferences (NWHN, 224 Seventh St. SE, Washington DC 20003; 202/543-9222).

TO DO IN JULY

July 11-July 31: *International Design House VI, Noble Brandon Judah Estate tour, luncheon. Organization for Rehabilitation through Training with American Society of Interior Designers. Tickets: (312) 433-2870.*

July 22-29: *Twelfth annual conference, International Women's Writing Guild, Saratoga Springs, NY. Info: Hannelore Hahn, IWWG, P.O. Box 810 Gracie Station, NYC 10028; (212) 737-7536.*

July 27-30: *Women in Space, celebration/conference honoring first U.S. woman astronaut, Sally Ride, Ph.D., with tour of Kennedy Space Center. Space Education Systems, 1967 Harrison St., P.O. Box 640, Titusville FL 32781-0640; (305) 268-8777.*

July 29-August 3: *"Mythology and Wilderness, the Metaphoric Journey," retreat pack trip in Acadia National Park on Isle Au Haut, off the Maine coast, by Women in the Wilderness and Hardscrabble Hill, Castine Road, Box 130, Orland ME 04472; (207) 469-7112.*

WHAT'S YOUR PERM PERSONALITY?

Kicky bangs, a high volume top, or wispy waves—you can achieve your desired look with a "partial perm" from your professional hair designer using a Zotos salon perm.

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—Shari Memmott for Zotos

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HAIR NOW

basics

Maintaining hair's shine... fullness

All of us want fuller, thicker hair; yet for many women, thinning—at the temples, the crown—becomes a real problem as they get older.

The reasons are mostly genetic; dermatologists, while they can't make hair regrow, can often slow the rate of loss. How to get the illusion of more hair: "Get a cut that helps lift hair off the scalp. Wash hair often; hair looks fuller when freshly shampooed. Use shampoos and conditioners formulated for thickening or extra body; these temporarily coat hair strands for more volume," said Ronald L. Rizer, Ph.D., group leader, skin research, S. C. Johnson & Sons, Inc. (makers of Agree). "Massage increases neither hair growth nor loss."

THE NEWEST STYLING "TOOL": FOAM-IN "MOUSSE" CONDITIONERS *(ABOVE)* THAT MOLD THE KIND OF SHAPE SEEN IN THE "AFTER" VERSION, *TOP LEFT* (MORE, PAGE 224) . . . AND, FOR BLACK WOMEN WITH RELAXED HAIR, A BETTER WAY TO ADD VOLUME: "SET HAIR IN LOOSE PIN CURLS OVERNIGHT," SAID MICHAEL WEEKS, NATIONAL ARTISTIC DIRECTOR OF SOUL SCISSORS SALONS. "SPONGE ROLLERS CATCH ON HAIR AND CAUSE BREAKAGE."

HAIR ANALYSIS? *While salons justifiably use computers to help assess hair's condition, any nutritional advice based on hair composition is questionable at best. Shampoos, haircolor, and pollution may actually affect these tests more than diet. To be sure, see a nutritionist or physician.*

All-important start to hair care: deep cleansing. At Nubest in Manhasset, NY, hair is "shampoo-steamed" *(left)* for oil/dirt removal, then conditioned. . . . Another sign of interest in hair health, condition: the Paris research center set up by Intercoiffure, an international salon group that shares hairstyle and treatment knowledge. For an Intercoiffure salon near you, call (504) 282-4907.

chief cause of dullness: OVERWASHING, WHICH LIFTS HAIR'S CUTICLE—OR OUTER COATING—AND ROUGHS UP THE MIRROR-LIKE SURFACE THAT GIVES HAIR ITS SHINE. TO COMPENSATE: CONDITION AFTER EACH SHAMPOO. IRONICALLY, HIGHLIGHTING CAN IMPROVE—NOT DAMAGE—HAIR LUSTER, AS THE DIFFERENT SHADES WILL REFLECT DIFFERING QUALITIES OF LIGHT.

ERIC BOMAN Hair, Sam McKnight; makeup, Sophie Levy for Pipino-Bucchen, earrings, Kenneth Jay Lane Deta[illegible]

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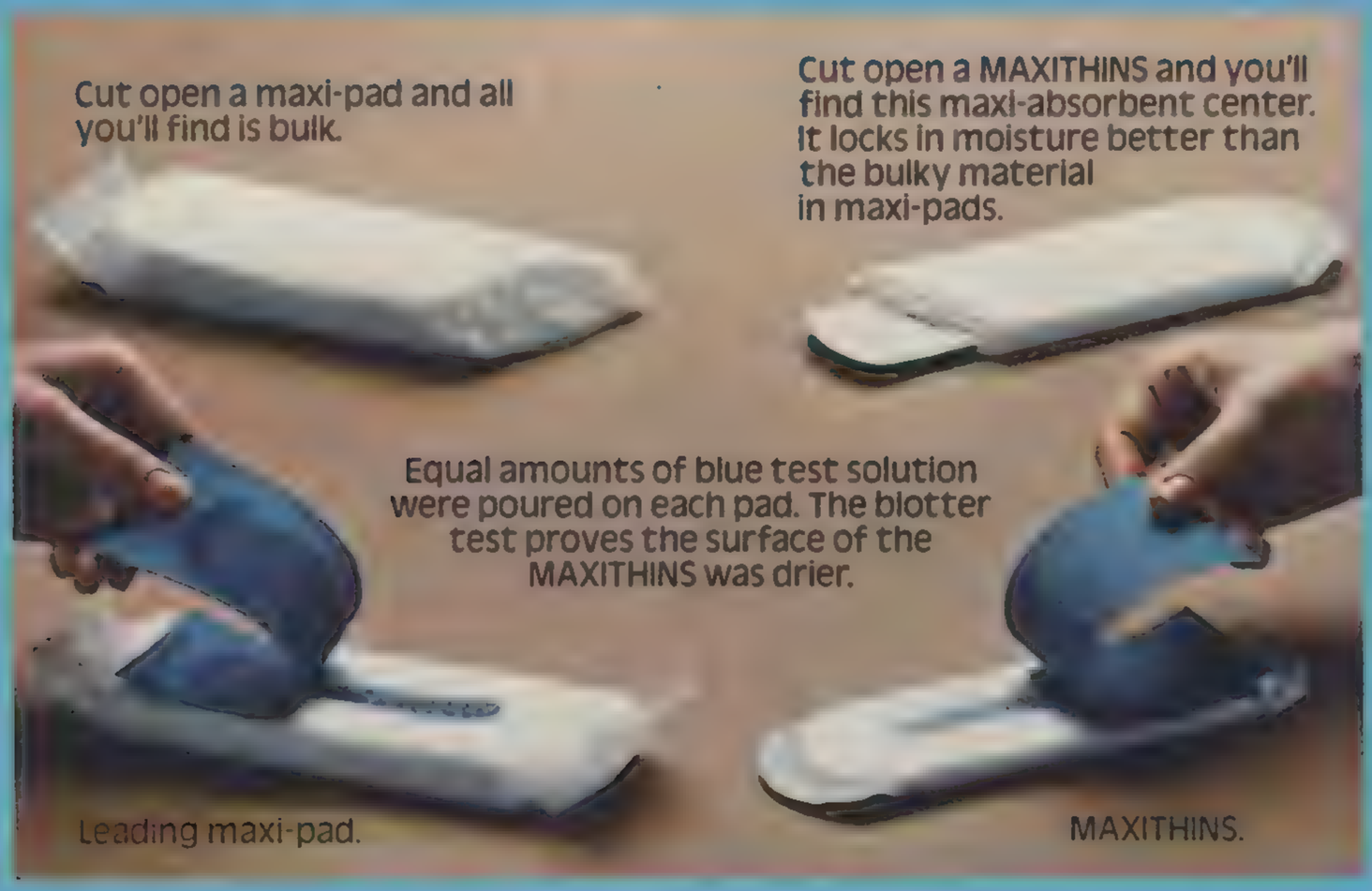

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Exercise is not stored by the body; fitness depends on continued effort," says Michael Pollock, Ph.D., researcher at Mount Sinai Medical Center, Milwaukee. "In experiments where fit people were confined to bed rest for three weeks, their level of fitness rapidly declined."

But it's not a constant grind: "To *maintain* fitness, recent research suggests you need not work as hard as you did to *get* fit," according to Dr. Pollock. "This means you can take brief reductions in regular exercise—drop from three days of exercise a week to two for a few weeks—without losing fitness."

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All-over workout, Lisa Dobloug's "Hooked on Exercise" record and cassette; trouble-spot improver, "Barbara Pearlman's 4-week Stomach & Waist Shape-up" (Doubleday/Dolphin); for arthritis sufferers, "Pain-Free Arthritis" by Dvera Berson with Sander Roy (to mail-order: send $14.95 ppd., to S & J Books, P.O. Box 31, Gravesend, Brooklyn, NY 11223).

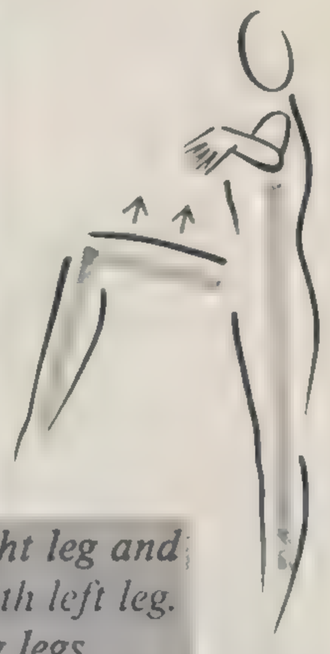
QUITTING EXERCISE CLASS BEFORE IT'S OVER IS FINE IF YOU FEEL YOU'RE OVERDOING IT, BUT IT SHOULDN'T MEAN MISSING THE VALUABLE COOL-DOWN PERIOD. WITHOUT COOL-DOWN, BLOOD CAN POOL IN LEGS INSTEAD OF FLOWING BACK TO THE HEART, RESULTING IN DIZZINESS, FAINTING, NAUSEA. EXPERTS RECOMMEND EITHER SLOWING DOWN—NOT STOPPING—WHEN THE WORKOUT GETS TOO ROUGH, OR LEAVING CLASS AND WALKING FOR FIVE MINUTES. THIS KEEPS THE MUSCLES CONTRACTING, BLOOD FLOWING TO ALL PARTS OF THE BODY.

VOGUE, July, 1983

EXERCISES FOR WOMEN ON THE RUN

An ideal fitness program combines stretching, strengthening, and aerobics. And takes a chunk of time—time that many active women should, but often can't, spare. Fitness pro Romana Kryzanowska of NYC's Pilates Studio agrees that "it's better to do a thorough workout, but doing five exercises is better than intending to do twenty and doing none at all." For that reason, Romana designed these few minutes of no-excuse exercises, *below,* to wake you up, shake you out . . . for days when you're traveling or don't have time.

Sit on edge of bed. Contract abdomen, keep posture erect. Straighten right leg, point toe, and lift leg as high as you can without straining, see above left and center. Do 5 times each leg. Above right: Straighten both legs with toes pointed. Bend at waist and try to touch head to knees. Push into a deep stretch. Hold for 5 counts.



Stand up and bend over, right. Reach hands close to floor without straining. Don't bounce; let your weight draw you into a deep stretch. Bend knees before coming up. Do 5 times.

Instead of dragging to the shower, take wide, high strides, right. With arms outstretched, bend right leg and lift to chest. Repeat with left leg. Do 5 times alternating legs.

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Adjust to reality"—why should you?

If women don't fit in, maybe it's reality that needs adjusting

BY MARY KAY BLAKELY

A Women's Studies colleague asked me, late last winter, if I would speak to her graduating seniors, to give them some advice about entering the professions. I agreed, sure that by summer I'd have thought of something useful to tell them. Here is what I had to confess to the students in my friend's class:

Your professor asked me, as a foot soldier in the professional ranks of the real world, to bring you a few tips, a few hints about life beyond graduation. She's worried about sending you off with no more armor than a mortarboard cap, a flimsy gown, and a piece of paper that says you are in possession of some knowledge, some truth. She thinks you will have a hard time negotiating reality with only these truths, this knowledge.

I agree with her, of course, and genuinely wish that I could be of assistance. But "adjusting to reality" is, unfortunately, not my forte. I have just recently been reminded of what a poor ally I am to that kind of transition, when I moved my two young sons from their small alternative school in Fort Wayne, Indiana, to a large public elementary school in Ann Arbor, Michigan.

The school they came from, like your classes here at the university, tried to be a courageous experiment in education. It was founded in the early 'seventies, by a handful of parents who dreamed of a school where children might learn the value of peace and tolerance, where they might learn to love and respect life in all forms; and while we were at it, we dreamed that the children would learn self-government, and how to live in a democracy. The laws and the customs, therefore, came from the kids' own experiences. Their statutes included such items as: "Nobody can spit on you," and "You can't give someone a 'noogie' in carpool," and "Don't hassle anybody who has a Twinkie in their lunch."

When I moved my sons, last fall, from "alternative" to "regular," I expected some disorientation, some confusion. It was the same kind of confusion you are about to face. Perhaps you'll be offended if I suggest that your transition into the professions is no more glorious or significant than a second or third grader's adjustment to school. But their coming of age in Ann Arbor offers some clues about what you can expect after graduation, when you leave the comfortable environment of people who think, more or less, as you do. The difference is only a matter of degrees.

About two weeks after the move, the boys detected the first signs that life had been altered considerably. One morning the third grader received the news that he had earned, without any conscious effort on his part, three "tardy" marks. One more, he learned, would win him a trip to the Principal's Office. He quickly determined from the reaction of his classmates that the Principal's Office was not a place that a boy with three tardy marks was likely to enjoy. What he didn't know, and what filled him with anxiety, was how he got marked that way. "Tardy" was a concept that had not yet been introduced into his eight-year-old life.

That morning at recess, he pressed one of his buddies for the lowdown on "tardy"—what was it, he wanted to know, and how do you get that way? He learned that tardy was a state of being, a condition that existed any time you were not in your seat when the second bell rang. This changed his perspective significantly—he'd thought the 9:00 bell was like a musical invitation, a charming suggestion to enter the building. The way most people go to church, my son went to school. That particular morning, he'd stayed in the parking lot a few extra minutes, to perform a corporal act of mercy and unlock his brother from the bike rack where he'd accidently chained himself through his back belt loop. At dinner that night, he announced to his brother that the next time he got locked to the bike rack, he'd have to stay there until recess. For a boy only one small slip-up away from a visit to the Principal, mornings have now become highly anxious.

Another afternoon, the younger one walked home with the shuffle of an eighty-year-old man, having aged considerably since morning.

"What's the matter, Darren?" I asked him. He looked up solemnly, weighted with an unspeakable tragedy.

"You can't call me that anymore, mom," he announced heavily. "They took my name in the hall today."

Apparently, he had been one of the dominoes standing in line for the drinking fountain that afternoon, when a strong shove rippled up from the rear. A harried teacher's aide whipped around the corner, and took down everyone's name on a piece of paper.

"What happens when they take your name?" he asked one of the other dominoes.

"They just take it, that's all," he'd shrugged.

D. thought having your name taken was the same as "losing your voice," which is what happened to kids at the other school who violated a peer-approved rule. They couldn't vote, or have any influence, until they'd made up the transgression. He was convinced that he couldn't use his name again until he'd made things right with the teacher's aide, who had it on a piece of paper. It was a week before the aide came back and cleared up the misunderstanding. In the meantime, we had to call him "Rocky."

The worst shock came shortly afterwards, when one of the boys *(Continued on page 90)*

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"ADJUST TO REALITY"

(Continued from page 84)

came home an hour late. He had to serve a punishment for "talking to his neighbor."

"Mom," he said, with rising incredulity, "Why don't they want you to talk to your *neighbor?!*" Neighbors, in his opinion, were what talking was *for.*

"Well, bugs," I said, reaching for an explanation, "It's generally considered a good thing to love your neighbors but not necessarily to talk to them . . . at least in school." I suggested that he save his talking for lunchtimes.

"But what about art, mom? What if you get a good idea in *art!*" His eyebrows were raised to his hairline, at the thought of stifled art. Maybe in art, I told him, he could whisper . . . at his own risk.

They understood that their survival, their success, depended on learning this new system—but the rules were incomprehensible to them, they couldn't anticipate them. Their logic and reason were useless in breaking the code of behavior—the rules weren't logical, the customs not reasonable. Two mice in a blind maze; their thoughts ran this way and that, trying to memorize what seemed like a random pattern. They struggled hard to adapt. I asked them why they kept trying, interested in why they didn't give up. Because they liked the way things were with their old teachers, they said, "School is nice when they *like* you." They wanted to live that way again.

honors and achievements and ambitions. Nevertheless, millions of women as thoughtful and deliberate as you have lost theirs. Look, for example, in the telephone book of any city, and count the number of women's names. There are hardly any Sandra's or Nancy's or Gertrude's—mostly men's names, and initials. The women have cleverly disguised themselves, to throw off obscene callers and rapists. When the consultant at Michigan Bell advised me against using my full name for that reason, I asked her if the obscene callers and rapists haven't figured out by now that the initials are the women.

"Yes," she said, "I suppose they have."

Some women's names are lost because it's unsafe to use them, and others are subsumed in the interests of money and power. Last week, during a long intermission at the Goodman Theatre in Chicago, I read all the names on the list of the theater's "Women's Board." The officers call themselves "Mrs. Thomas V. O'Neill, Mrs. William McKittrick, Mrs. Thomas Gowenlock *III*, Mrs. Anthony Antoniou, Mrs. Richard Strubel, Mrs. Richard Tourville, and Mrs. Donald Bowey." Perhaps one day your friends will have to look you up in the phone book or on who's who lists, under names like Bill and Tony and Ralph. Will one of you become "Rocky" for awhile?

But the most traumatic adjustment will undoubtably occur when you discover the astonishing penalties for "talking to your neighbors." After the free-flowing rap sessions with your "roomies" in dormitories, the enforced silence will feel particularly punishing. Out there in the professions, talking to your

Your personal and professional lives will be inseparably connected

It wasn't my mission then, and it's not my mission now, to help anybody adjust. There are plenty of other people around willing to do that. You can read books to prepare you for your transition, on how to dress for success, or manage your time, or become a "Lady Boss." I can't offer much advice in those areas. I'm mostly interested in keeping the memory of "alternative" alive, in remembering the days when tardiness and keeping your name and talking to your neighbors were considered honorable.

You will find, for example, that the attitude about tardiness in the professions right now is so strongly negative, it accounts for half the reason women are paid so much less. Women work in an atmosphere of tardiness, in anticipation of being late. Even if you are never late—never so snarled in a life jammed with responsibilities that "tardy" is a given—even if you stay clean, punctual, you can't escape that atmosphere. You will be smudged with the suspicion of tardy, that you are about to be late any minute now. And then one day it might happen that you will have to choose between leaving the baby strapped into the high chair until the sitter arrives, or be a half hour late for work. There is a cure for "tardy"—and for anxious mornings—but "flextime" is a concept that has not yet been absorbed by American business.

And I'm sure you can hardly imagine losing your name, having it evaporate into thin air, when this very minute you can see it boldly printed on a diploma, attached to the solids of neighbors is one of the most feared and damned acts you can perform. Just recently, four nuns in a New England parochial school were fired by their bishop without cause, and had to press a civil suit to find out why. The bishop said the sisters were guilty of "being cliquish." The courts determined that this was just cause.

This fear permeates all professions—Congresswoman Pat Schroeder has observed it in government. "It's really funny if two women stand on the House floor. There are usually at least two men who go by and say, 'What is this, a coup?' They're almost afraid to see us in public together." The congressmen and bishops and judges are not being paranoid—when old roomies get together, it does often lead to a coup, of sorts. They complain about the pressures of tardiness, and their feelings of invisibility. They dream about alternatives.

That's why I can't hope for your complete adjustment—or that reality will become reasonable, or easy, for you. I hope you will suffer "tardy" as often as necessary, because your personal and professional life will be inseparably connected; I hope you never become reconciled to being called "Ralph"; I hope, most keenly, that you will risk talking to your neighbors—whispering, if necessary—in klatsches and cliques and coups. I hope that you become marvelously maladjusted, like a certain second and third grader at Eberwhite Elementary School, who continue to live somewhere between someone else's reality and their own imagination. ▽

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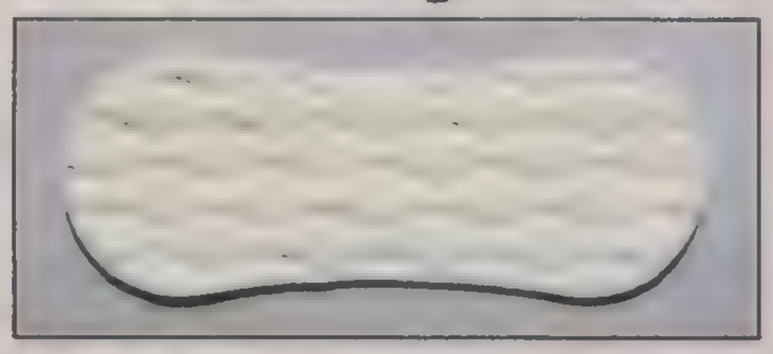

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Health

Tipoffs to rheumatic heart disease risk ...losing weight in the future...new ways, reasons to predict your fertility

By Melva Weber

HELP FOR HEARTS: IN THE GENES

New gene-splicing technology may be a key in locating a genetic marker that could determine whether an individual is susceptible to rheumatic fever, a dreaded complication of strep-throat infection. Rheumatic fever can cause damaged heart valves and affect connective tissues in heart, joints, brain, skin; it causes about eight thousand deaths in the U.S. yearly, mostly in children. Susceptible people may run a fifteen times greater risk of developing rheumatic fever than do non-susceptibles. If their susceptibility is known, vigorous antibiotic measures may be taken in case of sore throat, to prevent development of rheumatic fever. Screening hundreds of rheumatic-fever patients, a Rockefeller University research team headed by John Zabriskie, M.D., discovered antibodies that would bind to an antigen found in 75 percent of rheumatic-fever patients but in only 15 percent of persons without rheumatic fever. They made a monoclonal antibody, a highly specialized protein molecule capable of "tagging" the rheumatic fever antigen. They called it clone 19.23. Then they made another, called clone 256-10, able to pick up many susceptible persons that clone 19.23 misses. People thus identified as susceptibles can take special precautions against streptococcal infections, and it's even possible to test babies at birth. The scientists are using trained clones to further study rheumatic heart disease.

KNOW YOUR PREGNANCY POTENTIAL

Until recently, a woman might not discover she had a fertility problem until she planned a pregnancy, tried to conceive—and failed.

Stanley T. West, M.D., chief of reproductive endocrinology and infertility at St. Vincent's Hospital, New York City, says "a woman doesn't have to get pregnant just to see if she can." With a combination of analyses, physical examination, and other diagnostic tests, says Dr. West, physicians can predict infertility with 95 percent certainty. Advance knowledge can help in decision making; if infertility doesn't seem to be a problem, the woman need not hurry in starting a family; but if there are potential obstacles, she may want to start earlier, allow time to correct problems.

Dr. West also points out some environmental threats to fertility for pregnancy-planners to consider: Be wary of possibly unnecessary X-rays, especially in the pelvic area. Be careful of IUDs—improper fit or minor problems with the device can cause fertility problems later. And he warns that indiscriminate use of birth-control pills may mask fertility problems. He believes the Pill should not be prescribed unless the woman is ovulating well and has a regular menstrual period.

NEW WAYS TO LOSE WEIGHT

The discovery of brain binding sites, or receptors, for amphetamine-type chemicals may lead to new appetite-suppressing drugs that, it is hoped, will be free of adverse side effects. At the National Institutes of Health in Bethesda, Maryland, a neuropharmacology research team actually looking into a biochemical basis for abnormal behavior found instead what seemed to be appetite receptors in animal brains. A special section of the brain, the hypothalamus, is an amphetamine-binding site, and most likely serves also as a release site for brain chemicals epinephrine, norepinephrine, serotonin, and dopamine—all of which influence appetite and eating behavior.

Drugs that change the body's concentrations of these chemicals also change eating behavior: Tricyclic antidepressants cause weight gain; so does methysergide, used against migraine. The drug L-dopa, which becomes dopamine, reduces appetite. When scientists learn more about how and where the receptor sites work, they may be on the way to new, safer drugs to curb—or possibly to stimulate—the appetite.

SURGERY TO SILENCE A SNORE

Cures for snoring have been proposed since ancient times, a large share of them including devices for rudely awakening the offending sleeper. But snoring isn't always trivial or merely annoying; it can increase the sleeper's risks of high blood pressure, heart problems, or sleep apnea—in which breathing literally stops. A throat operation developed by Shiro Fujita, M.D., of Henry Ford Hospital in Detroit, offers relief for patients whose lives may be endangered by impaired breathing during sleep. Tonsils and uvula (small fleshy mass hanging from the roof of the palate) are removed, the rear throat cavity reshaped to permit easy breathing. Santiago Hernandez, M.D., University of Miami, who uses a similar procedure, says 90 percent of his patients were helped, 75 percent completely cured.

POTASSIUM INTAKE: WHAT'S THE LIMIT?

Potassium, the nutrient paired with sodium in body metabolism, may become the season's bone of contention, as scientists puzzle over its role in high blood pressure, heart arrhythmias, adult-onset diabetes. Lowering sodium intake in food and either raising the amount of potassium or bringing the sodium-potassium ratio into balance are now generally recommended for most Americans, not just those with high blood pressure.

Eating potassium-rich (and sodium-poor) foods is recommended, since we're unlikely to get too much potassium from dietary sources. From the University of Lund, Sweden, comes advice to cook vegetables by steam or microwave oven rather than by boiling, which can cause up to 50 percent of the potassium to be lost. With steaming, only 3 to 6 percent goes.

For twenty-five years, writer Gina Kolata reports in *Science,* doctors have prescribed potassium supplements along with thiazide diuretics for patients with high blood pressure. In a long-term clinical Multiple Risk Factor Intervention Trial (MRFIT), an unexpectedly high death rate was found among men with high blood pressure and cardiac abnormalities who were treated with diuretics. Some doctors suspected potassium depletion as a cause of fatal heart-rhythm disturbances; but at least one group of medical researchers believes there's an obsession with potassium in this country, where in 1981 the money spent on potassium supplements and potassium-sparing diuretics was more than 250 million dollars.

New England Medical Center researchers and other heart authorities believe diuretics cause very little potassium deficiency and that overuse of potassium supplements may even be causing some deaths.

Evidence is not clear that depletion of potassium is a cause of fatal arrhythmias. It may, in fact, be the other way around: some studies indicate potassium can cause cardiac arrest.

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—MAHATMA GANDHI

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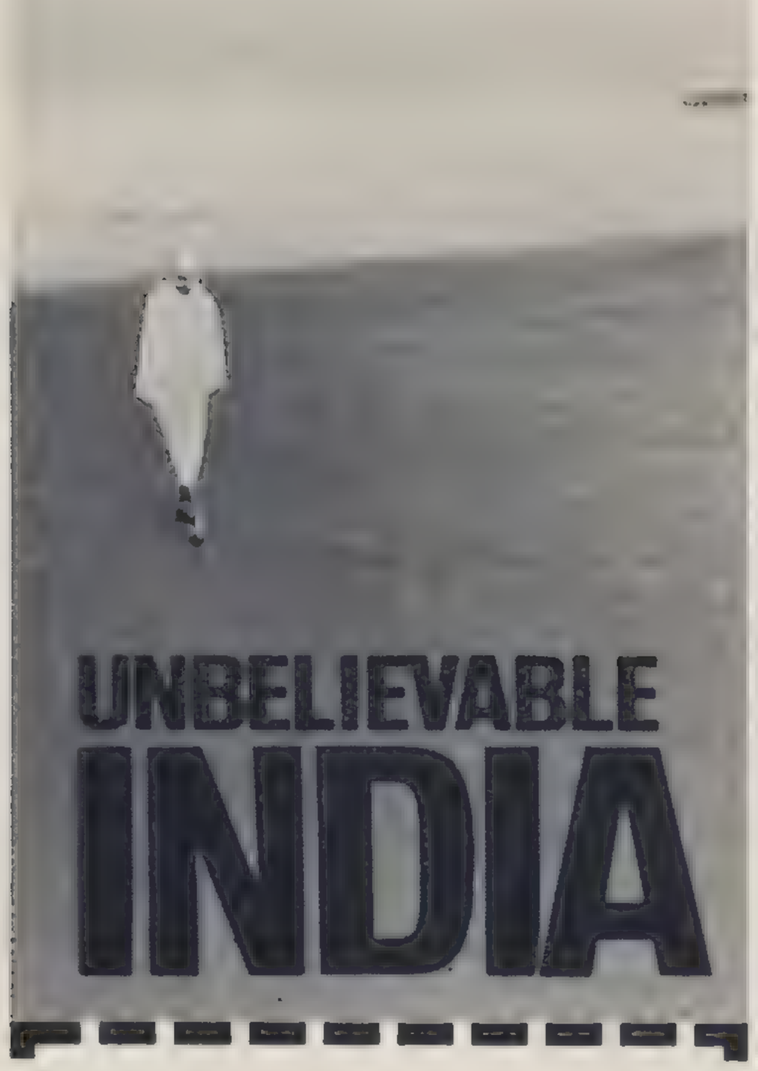

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Horoscope

By Maria Elise Crummere **July**

Your Cancer profile: A special warmth and luminosity sets Cancer apart from all others in the zodiac—the ability to shine in both private and public, a natural consequence of being ruled by the magnetic moon. Those born under the Crab sign are not only sensitive friends and brilliant actors but also unsurpassed in amassing great sums of money—they count among the wealthiest in the world

Cancer JUNE 22–JULY 22

Cancer's turn to play the indomitable heroine: the new moon on the 10th lures you to center stage—spotlight and all! Opportunities abound in love and work, and crucial choices are yours to make. Prime time for this: the 16th to the 23rd. Decide what you want now: a real romance or financial success. Luck is with either choice—but don't wait. After the full moon on the 24th, all is serene. Evaluate your new situation—and add polish if necessary.

Leo
JULY 23–AUGUST 22

Look out world, Leo's coming through—with nothing stopping you the first ten days. The stimulant: seductive Venus now in your sign. See people, sow your seeds—and do all with a glowing passion. Then find some shade: relax on the 10th, 11th, and 12th. A pleasure in July! Also, lie low the 19th and 20th—traveling could end in an unpleasant surprise. The last week, radiant Leo basks in a brilliant romance—or maybe a creative project.

Virgo
AUGUST 23–SEPTEMBER 22

Virgo's got a secret scheme going—and more power to you! Working diligently in private has always been your preferred route to your own personal finish line: perfection. Attractive, acquisitive Venus, in your sign from the 10th to month's end, escorts you into the winner's circle. But don't rest on your laurels! Beware of rivals who try to foil your plan on the 18th and 20th. The big payoff comes the last week—bravo for you!

Libra
SEPTEMBER 23–OCTOBER 23

A Libran specialty: mixing work and play. Think about it: many of your business coups have come about through social contacts—and you're up for another one. Make the rounds the first ten days—travel, attend parties, etc. Your socialite ruler, Venus, is in league with warmhearted Leo; and you are the epitome of charm. After the 11th, shop intently for the job you really want; but, if in the market for love, don't go overboard! Get involved in a project the 19th; fulfill a promise on the 30th.

Scorpio
OCTOBER 24–NOVEMBER 22

Now in the water sign of Cancer, your fiery ruler, Mars, doesn't exactly thrive—but don't feel put out! The cunning Scorpion surprises everyone by cultivating Cancer's gentle manner—with help from persuasive Mercury. You win approval on projects from the 1st through the 10th and benefit from a generous new friend on the 15th. On the 16th, you assume authority under the influence of the ever dominating Leo. Month's ending: a happy one.

Sagittarius
NOVEMBER 23–DECEMBER 21

A summer love? Don't be surprised. Jovial Jupiter, your ruler, in close contact with expressive Mercury and vivacious Venus on the 2nd, lures you into an old-fashioned infatuation. But keep an eye: a stop sign—in the form of criticism or other commitments—appears on the 11th. Read carefully! Back on the work front, a deal with potential arises on the 16th; the artful Archer should shoot for success in work and love the week of the 17th.

Capricorn
DECEMBER 22–JANUARY 19

Nothing hazy or lazy about July for you. The ever-active sign of the goat climbs to the peak of power the first ten days: your authoritative ruler, Saturn, receives strong support from Pluto the politician and Neptune the visionary. A business summit on the 2nd predicts a triumph, which may materialize on the 12th. Although an evaluation on the 16th can cause discord, harmony resumes with the full moon on the 24th—culminating in new fortune the 30th. *(Continued on page 102)*

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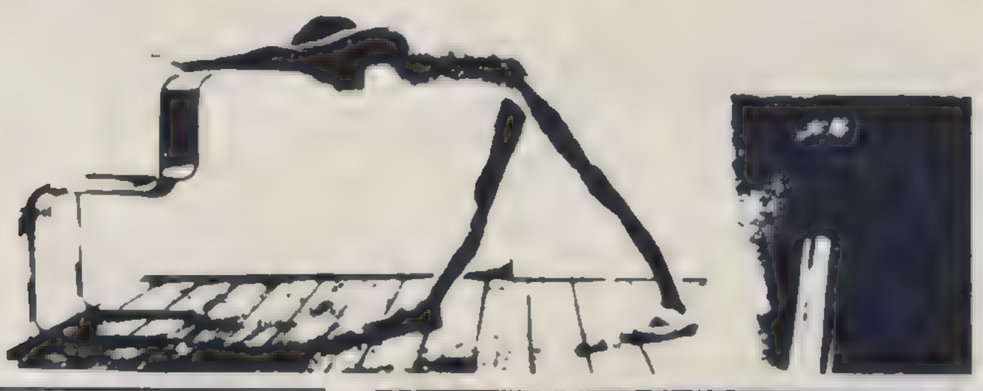

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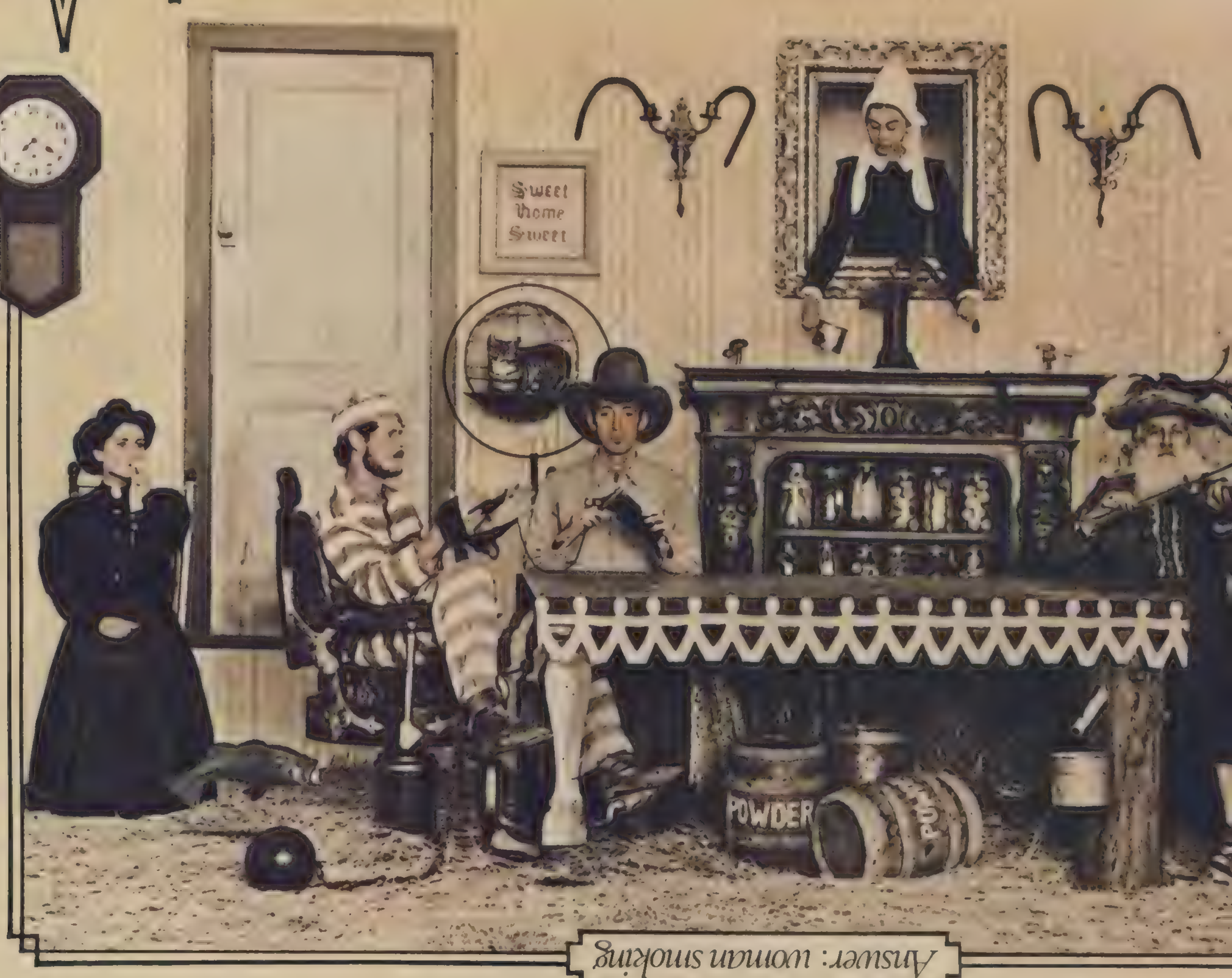

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Lights

HOROSCOPE

(Continued from page 98)

Aquarius

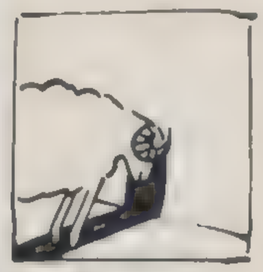
JANUARY 20–FEBRUARY 18

No denying: Aquarius is the avant-garde planet of the zodiac. Unusually inventive, you thrive on—often initiate—whatever's *au courant*. In July, with ruler Uranus, planet of breakthroughs, in elegant Sagittarius, you've a clear runway. You end a summer romance the 4th—Independence Day!—and soar into a better position on the 7th. Share that great notion the 18th, 19th, or 20th. The last week, refocus on love.

Pisces

FEBRUARY 19–MARCH 20

The sign of the fish hits the high seas this month. Your ruler Neptune is flanked by two powerhouses: Saturn, the organizer, and political Pluto. The latter, the supreme speculative gambler, promotes creative investing from the 1st to the 19th. Plunge in! And expect results the 6th, 9th, and 19th. Also, this month: a new love—a spark the first week and perhaps a real flame the last.



Aries

MARCH 21–APRIL 19

July forecast for Aries: a bit stormy, a bit sunny. Turbulence on the domestic scene the first nine days is aggravated by skeptical Mercury from the 2nd to the 15th. Take heart, though: you sizzle in the romantic realm with your fiery ruler, Mars, in sensitive Cancer. The full moon on the 24th finds Aries locking horns with antagonists—at home, at work—but once again rescued by a loved one.

Taurus

APRIL 20–May 20

In your eyes, July's a jewel—and particularly splendid the first nine days. Your irresistible ruler, Venus, in radiant Leo, ushers in a thrilling romance. You "recover" from this whirlwind the 18th—absolutely beaming. So remain easygoing on the 20th when you are refused a money request: you could risk a friendship. Rather, plunge right into the money game—you're pegged for a winning streak.

Gemini

MAY 21–JUNE 21

Get in shape: your versatility gets plenty of exercise this month. The first fourteen days find you breathless: running from one business deal to the next scatters your thoughts, saps your energy. But focus shifts on the 16th: you are now utterly transfixed—and refreshed—by a love object. A summer love or a passion with potential? With magnetic Uranus behind this, it could be very rich indeed. The 30th and 31st are climactic—with a revelation soon to follow.

VOGUE, July, 1983

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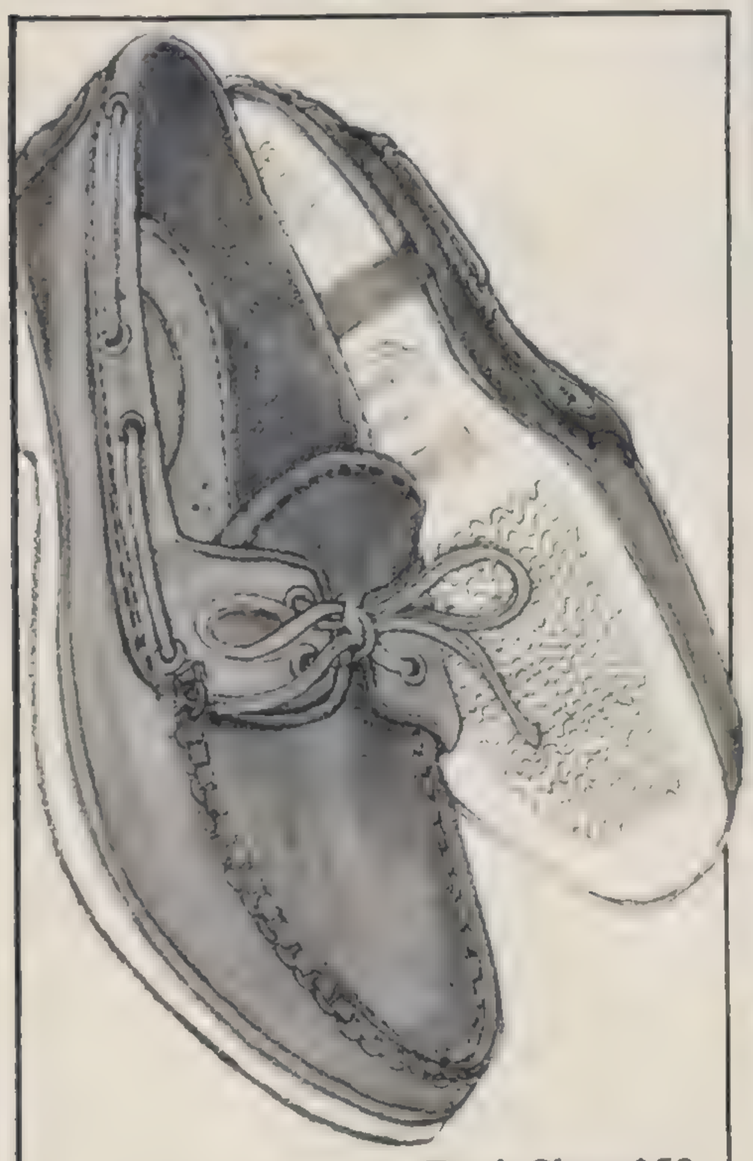

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Your Well-Being

By Barbara Lang Stern

Who is the real you? Find out by meeting your several selves

It's a quiet, private question; an unspoken doubt or fear: is there a "real me?"

The question is essentially a modern one, especially for women. It springs from a new richness of options and opportunities, from the attendant attractions, contradictions, and confusions we experience. It also reflects a sophistication about the complexity of life and personality: we are different with different people and in differing situations. We're not always sure what stable, unifying elements hold our sub-selves together and shape them into one identity. Often we feel fragmented. And then we're tempted to retreat and try again to search out some single voice that can guide us toward fulfillment, give us confidence to make decisions that are right for us.

"What we consider our 'self' is, of course, really a *group* of selves or voices in constant conversation and debate," says George R. Bach, Ph.D., a psychologist whose latest book, coauthored with Laura Torbet, is *The Inner Enemy: How To Fight Fair with Yourself* (Morrow). "People fear that being a group won't make them feel as secure as being one single something. But the quest for certain kinds of security is not necessarily a healthy one: rigid or compulsive neurotics all know who they are. So rather than demand security, we're better off being open to paradox, permissive and tolerant of some confusion.

"Being a group has many advantages," continues Dr. Bach. "You have greater flexibility; you can call upon various aspects of yourself. And a group can be very strong and have an excellent identity. Certain nations, corporations, or magazines like Vogue have great identity, yet each certainly is a group. Such a group isn't a random assembly of strangers; it's a highly organized, relatively permanent team of members. Your internal group has a mutual heritage and history, a unique interplay *among* its members. Once you can get used to the idea that your group members often are quarreling with each other, then you can begin to really get to know your group, *which is the way you get your identity.*"

We have then an identity replete with varied and sometimes conflicting roles, goals, personal qualities and values: we may be both nurturer and achiever, primitive and sophisticate, objective and emotional. Add the complication that our identity is a dynamic process, continually changing and being created.

Remarkably often, we move smoothly from one self to another in ways we find fulfilling. But at times we face a conflict and must choose, leaving something permanently behind. Should we invest in an all-out career drive now or have a baby? Disconcertingly, there may be no "right" answers *if* we're facing alternatives which have relatively equal merits and drawbacks at this particular time.

Introspection is our primary means of arriving at self-knowledge. "Many women find this difficult; they don't have role models for this kind of exploration," says Juanita H. Williams, Ph.D., psychotherapist, professor of psychology and women's studies at the University of South Florida and author of the widely read text *Psychology of Women* (Norton). "Women traditionally haven't been encouraged to ask, 'Who am I? What do I really want? How do I really feel?' On the contrary, we were supposed to be self*less.* Our identity was determined largely by our relationships to others. And for millennia, we *survived*—ate, had clothes and shelter—to the extent that we were able to please others. Today, times have changed; but we may still have that same mind-set of needing approval. This can lead to alienation of a person from herself, because she tries to read other people and adjust herself accordingly. "The person who wants to know herself has to be willing to lower her defenses and look at the whole spectrum of who she is; then if she wants to change, she'll at least know what she's working with."

Some aids to introspection and knowing your identity:

- Dr. Bach suggests, in *The Inner Enemy,* that you name and characterize your various selves (Go-getter, Dreamer, Optimist, Pessimist, Adventurer, Scaredy-cat); listen to them and enter the debate—try to develop evenly matched adversaries to respond to your bullying, hostile, or negative selves.
- "Don't allow anyone to 'mind-rape' you," Dr. Bach advises. "This is what we call it when someone not only reads your mind—'you don't really want . . . you're not really angry with . . .'—but reads it *incorrectly* and then insists that his or her interpretation is right. You have to fortify yourself and not be afraid of an assertive confrontation!"
- You've probably felt the joy of doing something you seem born to do, behaving in a way that makes you feel proud of or true to yourself. Much also can be learned from whatever makes you feel guilty or ashamed.
- Make lists describing yourself under the headings, "I am," "I used to be," and "I would like to be." Pay special attention to any self you don't seem to show. When it's important to your present identity ("I'm an athlete" or "I'm creative"), it needs to be lived or you'll feel incomplete and alienated. If it's an idealized self, that idealization needs acknowledging so you can establish a goal and not feel guilty because you're not living it today. Finally, if an aspect of self is unexpressed because it's really a carry-over from the past that you're finished with, discarding it can unclutter your identity, free you for new growth. ▽

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Women & Cars

By Lillian Borgeson

When you're in the right...ways to fight a traffic ticket and win

You're driving uphill on a two-lane road near the end of a long hot day, behind a slow-moving, overloaded van with a driver who doesn't even twitch when you honk. Behind you a stream of braking cars grows like a Conga line. Then the warning lights and gauges on your dashboard tell you the bad news; the heat, the pace, and the grade may be affecting your cooling system in a way that could cause expensive engine problems. You have two choices. You can pull over to the soft, skinny shoulder, turn off the engine and wait; maybe when everything eventually cools down in the oncoming darkness, the car will start up normally. Instead you decide to pass the van, maneuver over the double yellow line on a stretch of road visibly free of oncoming traffic, make the crest of the grade, and expect the normally improved cooling action of downhill running to handle the problem.

But hardly are you over the hill and running freely when flashing lights in your rear-view mirror tell you that behind you is a police car and you have just crossed a double yellow line—a fairly serious moving violation. "But it was safe, and it was the van's fault, and there were good reasons," you tell the officer. "Better tell 'em to the judge, lady," he says.

But should you? Would it really be worthwhile? Here—some expert views on when to fight a traffic ticket . . . and how to win.

• **Start your defense in the street** One lawyer said: "When I'm stopped I never argue with the officer. I am not cute or flirty. I try to establish a sense of mutual respect, in which it's clear I'm serious, not reckless, not unduly aggressive. I try to agree. I may go so far as to say I didn't realize I was in a 35-mph zone or might have edged over the speed limit." Her score so far: six warnings, no tickets.

But less cautious admissions can be damaging because, respectful or not, the officer is always working. "You were really flying," he says as he takes out his pad. "Yes," you say, "but y'see, the President has to call the Soviet premier to avert immediate nuclear war and I'm the only one who knows how to plug in the red phone, so. . ." To the officer, only one word counts—"yes." It's an admission, and may be used against you in court.

As part of your defense, don't *assume* you're speeding or otherwise breaking the law just because an officer says so. Be sure your speedometer is accurate (your mechanic can tell you how to get it that way—an easy, no-cost process), and glance at it when you're pulled over. Remember also that anyone riding with you is a witness. When you're innocent, bring your friend to court to corroborate your statements.

• **Weigh time against fiscal consequences** Traffic fines have traditionally been set just low enough so that most working drivers will lose money if they take the time off to fight; but that's changing. Today $50 parking fines aren't uncommon, and a non-felony moving violation can cost $350 or more.

Ann Collis of the Insurance Information Institute said, "Convictions can have an important impact on your car-insurance premium and even on your insurability." For example, if you're already a policyholder, one company *might* let you renew if you'd had two violations in a given time span. But if they were major violations they would add a surcharge to your premium—at least 15 percent, and in some high-risk cases more than 60 percent. But if you're applying for a new policy, the same company would turn you down flat.

But believe it or not, Collis said, insurers do consider the human factor. "If you can show that you got the fine eliminated or even reduced in court, you'd probably look better to most companies." Naturally, if the charge is dismissed it won't count against you at all.

• **Tune in on the "style" of the court** . . . An hour or two of observation before your own case comes up will tell you a lot about how (and whether) to prepare your defense. There are still places where there's no way to win no matter how right you are.

On the other hand, some judges will reduce or eliminate the fine just because you take the trouble to show up. (This is not the same as getting the charge dismissed so that your record stays simon-pure.) Some busy courts have an assembly-line technique for handling defendants; they want you to start your story the instant your name is called and tell it all in two minutes tops. Others will listen to a more leisurely description of what happened, will watch while you draw diagrams on the blackboard, etc. These are the kinds of style differences you should know about in advance.

• **When do you need a lawyer?** "Certainly any time you face a felony charge, or if a conviction could affect your driving privileges, or if a conviction could be used as evidence in a civil suit," said William Ward, an attorney in the Legal Services Division of Bankers Multiple Line Insurance Company, which markets legal-insurance plans. But an attorney may be very helpful in less obvious situations, too.

Never forget that every traffic defendant faces a judge and a prosecutor, and at least one qualified witness—the policeman who wrote the ticket, whom the judge may believe just because he *is* qualified and experienced.

Said Ward: "Defendants often need attorneys who know the rules of evidence well enough to cross-question expert witnesses effectively, and maybe cast doubt on their testimony; and who may be able to have the charge dismissed on a technicality. If you're not sure whether you need a lawyer for traffic court," Ward suggests, "call a lawyer and ask." ▽

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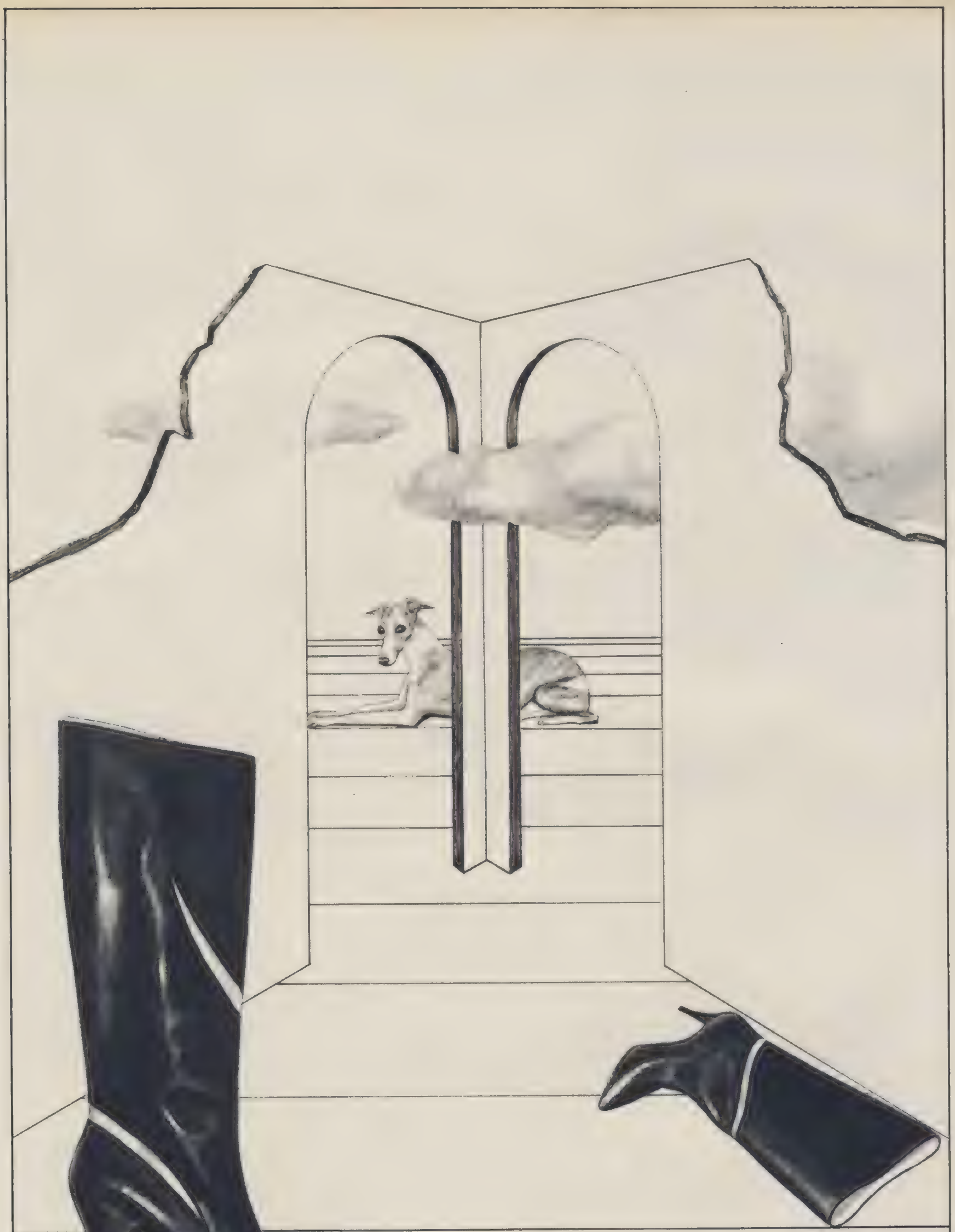

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Heading the Fed—who's next?

Your mortgage, your credit—even your job—depend on the answer

BY SUSAN LEE

Next month, Ronald Reagan must choose a new "Head of the Fed"—someone to fill the heavy-duty post at the Federal Reserve Bank. Whatever the true importance of this post in the economic scheme of things—an arguable point—it has enormous symbolic importance. Indeed, the President's decision is likely to be interpreted as seriously, and debated as variously, as any ranking policy issue.

Mr. Reagan can reappoint the present chief, Paul Volcker, or he can anoint a prominent banker or financial type. For that matter, he can choose Mother Goose—as long as the Senate goes along and confirms her.

The decision's significance comes from the perception that the Fed has a critical influence on the economy and the chairperson has a critical influence on the Fed.

Much of the chairperson's clout really comes from the high public and political visibility of the position. In fact, sometimes it seems that the chief duty of the chief is to deliver speeches before all manner of groups, to be photographed in all manner of poses for *People* magazine, and to give testimony before all manner of Congressional committees.

And the current chief . . . well, the current chief cuts a figure difficult to ignore: Paul Volcker stands well over six feet, is always fuming a large cigar, and dresses in full banker's power garb. An impressive sight, to be sure. Then, too, there are his many enigmatic pronouncements on what the Fed is thinking and many tart announcements on what Congressional policies will bring or how the administration is performing.

However powerful these matters of public presentation are, and however fascinating these matters of personal style are—and they are both—the matter of the chair's economic philosophy is crucial. After all, the Fed has direct control over the nation's money supply. The impact of its money management can be seen in the course of economic activity from the rate of inflation to the level of interest rates, and thus to the course of recessions and recoveries. A strict monetary policy might send interest rates through the roof again; a loose one might re-ignite inflation.

Philosophically, there are two ways the chairperson can go—Keynesian or monetarist—each radically different. The Keynesian approach is activist. It optimistically holds that government can promote economic growth through its policies; that is, the economy will benefit through general government intervention in the marketplace and through specific intervention in the business cycle.

In the Keynesian scheme, monetary policy takes a back seat to government policy. Indeed, monetary policy—what constitutes the proper amount of money in the economy—only attracts a Keynesian's attention insofar as it can be used to raise or lower interest rates and thus to manipulate investment policy; it's not considered an end in itself.

The monetarist view, on the other hand, is much less activist and quite pessimistic about the effectiveness of government. Here the premise is that government intervention will only muddle things up, so government policy must be subservient to monetary policy. As for specific actions, monetarists have little concern about interest rates per se, but focus on how much money is out circulating in the economy.

Apart from economic philosophy, there is the debate over how the Fed technically implements its policy. That question really translates into how the Fed keeps the economy growing at a rate it feels proper.

Volcker's original, monetarist notion, when he was appointed in 1979, was to set a target growth rate for the economy by setting a growth rate for the simple money supply, otherwise known as M1—the amount of money in circulation and in checking accounts. Now that sounds simple, but it proved difficult to achieve. First, while M1 might be kept under control, the other money-supply aggregates were less well behaved. For example, M2—which includes money-market accounts as well as savings accounts—grew well above its target most of the time. Second, the week-to-week gyrations in the amount of money the Fed released into or withheld from the system unsettled the financial markets and kept upward pressure on interest rates.

Volcker's new course, announced at the beginning of 1983, appears to be a compromise between his original monetarism and a Keynesian approach. The Fed is now looking at two targets: the money-supply aggregates and something called a credit target. This approach is based on the work of Harvard economist Benjamin M. Friedman. Here the Fed watches total credit, or the outstanding debt of individuals, business, and government. If credit demand is expanding too slowly, then the Fed knows its policy is too tight and can loosen its grip on the money supply. Or vice versa, of course. The idea is that the Fed needs more than one yardstick with which to measure the economy.

But this debate over technicalities begs the question of just how important the choice of a new chairperson is, anyway. For monetarists, who believe that a correct monetary policy is the most crucial component of economic health, the selection of a new chairperson is a most crucial undertaking. For Keynesians, who argue that the Fed's impact is less important, the choice is less vital.

And what of those in Washington whose interest is frankly political? That's easy. Supporters of the President want him to choose someone whose views are compatible with his administration's policies and complimentary to his political needs. Most Democrats hope, but don't expect, that the President will appoint someone who'll be independent of the White House—that is, until such time as a Democrat occupies the Oval Office.

As for those in the financial community with whom the new person must work closely, if not harmoniously, bets are being hedged and choices are strictly off-the-record. Most, however, would be sorry to see Volcker go. A sentiment that shows, when fancier considerations are swept aside, that Paul Volcker will be a hard act to follow. ▽

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By Barbara Rose

Changes: the 'sixties into the 'eighties

Is it really true, as the French say, that "the more it changes, the more it remains the same thing"? In Connecticut, the Aldrich Museum of Contemporary Art now has a fascinating show of works by living major American artists, investigating the theme of "change" by pairing early and recent works by the same artists. Among those represented: Diebenkorn, Frankenthaler, Johns, Kelly, Lichtenstein, Rauschenberg, Oldenburg, Rivers, Rosenquist, Nevelson, Agnes Martin, Stella, and Warhol.

Who has changed the most? Richard Diebenkorn has that distinction. His 'sixties paintings are representational, but his recent works are monumental abstractions indebted principally to Matisse. Diebenkorn's evolution as a major abstract artist traces his growth from a California American Scene painter who invented the landscape and figure style now referred to as "Bay Area" to a refined master of international stature who has assimilated School of Paris mainstream modernism as well as any New York artist. This "born again" phenomenon seems typically American, and occurs elsewhere in the show.

The two other major conversions in style are by Jasper Johns and Frank Stella; however, they have certainly been born again in very opposed ways. Johns rejects the availability of the "Pop" imagery he invented in his American flags and targets in favor of a more and more remote esoteric and apparently "abstract" style—I say apparently because there is always an image involved in Johns's works, although now the image is more difficult to read, less accessible to either reproduction or easy assimilation.

As much as Johns has withdrawn into himself and into an aristocratic, elite, philosophical art, Frank Stella, credited with inventing "minimal" art, has raced in the other direction, fabricating objects that look like a Pop version of abstraction. His severe, aloof, monumental black and monochromatic paintings have been supplanted by metal reliefs covered with a riotous orgy of color; these have won the hearts of graphic designers, interior decorators, and the mass public that had no use for Stella's somber "black" paintings.

Other artists in the show continue to elaborate, more or less successfully, the positions they assumed early in their careers. Kelly's surfaces are tougher, his colors less ingratiating, and his shapes perhaps even more architectonic; but he is essentially the same artist he was twenty years ago. The same could be said of Frankenthaler, Rauschenberg, and Agnes Martin. Both Rosenquist and Lichtenstein are much better painters than they were in the 'sixties, more confident of their imagery, more authoritative in their compositions, and more experienced-technically. Rosenquist has added a depth of poetic feeling to his imagery, with more complex composition and a more sophisticated palette. Warhol has slipped back into the world of commercial art that he came from, which makes his early paintings seem a kind of curious anomaly.

All in all, *Changes* is worth a trip to Ridgefield, Connecticut, where the Aldrich Museum is located at 258 Main Street. The exhibition will close September 11.

Night light

One of the indicators of a shift in consciousness between medieval and Renaissance art is the ability of painters, beginning in the sixteenth century, to depict scenes taking place at night, with an attitude toward light far more sophisticated than that of the Middle Ages. Early nocturnal scenes were painted by such Netherlandish artists as Lucas van Leyden, who experimented with fire as a source of light within the painting. In Italy, Luca Cambiaso was the master of dark paintings lit by candlelight. Painting scenes lit by moonlight, candlelight, and firelight became a popular tour-de-force for sixteenth- and seventeenth-century artists throughout Europe. Caravaggio particularly gained fame for his dramatically lit paintings in which shadow was as important an element as substance.

This month, the National Gallery of Art in Washington DC looks at an outgrowth of nocturnal paintings in the exhibition *Night Prints*. The show of nearly one hundred woodcuts, engravings, aquatints, and lithographs covers four centuries of prints in which darkness rather than light predominates. Among the masters included are Rembrandt, Goya, Delacroix, Degas, Whistler, and twentieth-century Americans George Bellows and John Sloan.

Print-making of course is the ideal medium for night scenes, since the balance between light and dark can easily be tilted to black by raising or incising larger areas to which the ink will adhere. Indeed, print-making is so naturally adapted to creating dark and shadowy images that splendid nocturnes are plentiful. In the earlier art, light often has spiritual or supernatural connotations; modern artists, however, including the modern print-makers who depict darkened streets and theaters rather than landscapes with religious scenes, secularize light. Indeed, with the coming of electricity, light ceased to be a miracle of nature and became a creation of man—a development one may trace in this exhibition of *Night Prints*.

Top left: **"Girl on a Terrace," 1956 oil-on-canvas painting (71" x 66") by Richard Diebenkorn, from Neuberger Museum, State University of New York College at Purchase, contrasts with *(center)* his 1979 abstraction, "Ocean Park 115," oil-on-canvas (100" x 81"); The Museum of Modern Art, New York City. *Above:* "Blind Minotaur Led by a Girl Through the Night," 1936 aquatint by Picasso; National Gallery of Art, Washington DC.**

Fresh!

Home: where the hearth is ...sleep in a "happy" bed... romance returns to furniture

By Barbara Plumb

CARLA DE BENEDETTI

A fireplace you can live in? Such was the idea behind the apartment above, by Italian designer Gae Aulenti, where the terra-cotta tiled fireplace wall angles into a sitting area with cushions of orange, green, and yellow Bauhaus wool-blend fabric. "You can sit right in it reading, chatting, drinking tea—squeezed together like cats," says Gae. Kilim rug in front of the hearth echoes its earth tones; Ming Chinese chairs face an abstract sculpture by Andrea Cascella below the cushions. Left: high and low modular cypress bookshelves enclose the unseen dining table. Venini globe lamps in top shelf illuminate Murano and early twentieth-century Gallé glass.

BETH BAPTISTE

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SUMMERY Romantic settee—looking as if it belonged on a seaside porch of a nineteen-twenties' mansion—is one of twelve pieces in Lord & Taylor's "gilded age of Newport" collection. Other wicker and rattan items include: chaise, sofas, chairs, tables, headboards. Settee, $895.

BEDROOMS IN BLOOM

"Full of happiness—like life," says Sophie Canovas of her linen collection, just transplanted from her boutique on the Place Furstenberg in Paris to Saks Fifth Avenue in NYC. Most of the prints are inspired by nature—sweet peas (pictured), and individual prints of wild roses, carnations, and maidenhair fern on white Jacquard weave. Sophie combines patterns in her own bedroom: "the bed looks like a garden of flowers," she says. Cotton sheets, duvet covers, comforters, pillowcases, tablecloths, nightgowns, kimonos come in geometric, polka-dot prints, too.

SCREEN PLAY

"Vela," a portable sail-like screen (left) designed by Italian architect Achille Castiglioni, was intended to be used to separate displays at an exhibition; but, when people saw it, they wanted it for their homes. Flexible and translucent, the screen stands about one hundred inches high, comes with black enamel painted steel base and frame with washable white nylon fabric. $400. Through decorators at Beylerian, NYC.

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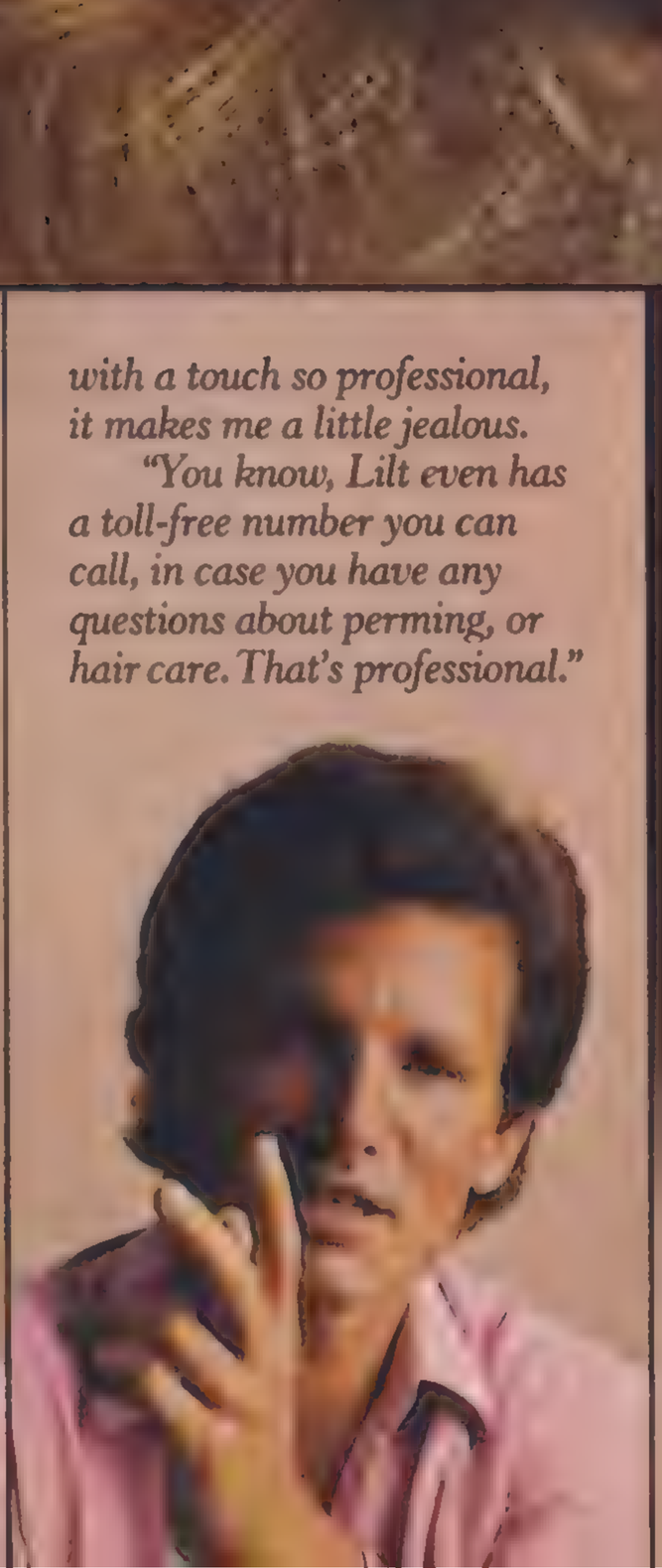

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Wines

News: Spain's best is a bargain hunter's dream; great finds from USA, Italy, France

By Martin Gersh

To judge by their increased visibility in the wine shops I regularly visit, red and white table wines from Spain are now attracting greater attention than ever before from our fast-growing knowledgeable wine-buying public. If the examples you will shortly be reading about typify fine Spanish winemaking, the accelerating interest shown by sophisticated consumers in these products is not only all to the good but is very much deserved.

The wines under discussion here come from just two producers, the Marqués de Riscal and Bodegas Rioja Santiago. The refined and attractive reds derive from the celebrated Rioja region of north central Spain, the sturdy whites from Rueda in the province of Valladolid, somewhat farther to the west. While the entire group have considerable stature, the majority represent exceptional value as well.

How these wines were made contributes very significantly to their superior quality. Thus, it delights me to inform you that Bodegas Rioja Santiago's Gran Condal Reserva 1974 received between two and three years of oak-barrel aging and their Gran Condal Gran Reserva 1971 three to four years; furthermore, that the "normal" Elciego 1978 of the Marqués de Riscal spent three years in American oak barrels, while his Elciego Reservas from the 1970, 1968, and 1966 vintages had five years of barrel aging, again in American oak. In effect, these red Riojas were aged along the lines of Italy's Barolos, Barolo Riservas, and even—in the case of the last three—Barolo Riserva Speciales. Therefore, like Barolos, they exhibit excellent complexity, granite-like firmness of structure, and fine aging capacity (when the quality of the vintage permits it), plus all the fascinating taste nuances that traditional vinification methods invariably bring even to relatively modest grapes that have sound potential to begin with.

As I review each Spanish wine, I shall provide some details of its grape composition; and because the Marqués de Riscal's dynamic whites show rather imaginative use of both new and old winemaking technology, I shall also include a word or two about that.

RECOMMENDATIONS

SPAIN

RUEDA 1981 (MARQUÉS DE RISCAL) Lemony, intense, and well-integrated—an eminently useful white table wine of high taste tonality and moderate-to-large body made from 80 percent Verdejo and 20 percent Viura grapes. Fermented in stainless steel tanks, it received no wood aging at all. *Vintage rating: Very Good. Best drinking: for the next 1–2 years. Aeration: Refrigerate for 2½ hours, then aerate 20–30 minutes. $3–$4.*

RUEDA RESERVA LIMOUSIN 1980 (MARQUÉS DE RISCAL) Smooth and spicy, this very large-scaled white wine from the province of Valladolid was produced wholly from Verdejo grapes and aged for six months in French Limousin oak barrels following its initial fermentation in stainless steel. Quite formidable but remarkably pleasant—a terrific buy! *Vintage rating: Excellent. Best drinking: for the next 2–3 years. Aeration: Refrigerate for 2½ hours, then aerate 20–30 minutes. $4–$5.*

RUEDA SAUVIGNON BLANC 1981 (MARQUÉS DE RISCAL) Muscular, complex, challenging, of middle-to-deep tonality, this is clearly one of the biggest and most forceful white table wines I have ever come upon. Created entirely from Sauvignon Blanc grapes, fermented in wooden barrels and subsequently aged for four months in American oak, the wine needs about one and one-half hours of aeration before its spectacular Sauvignon Blanc varietal character is fully revealed. *Vintage rating: Very Good. Best drinking: for the next 4–5 years. Aeration: Refrigerate for 3½ hours, then aerate 1¼–1½ hours. $4–$5.*

ELCIEGO 1978 (MARQUÉS DE RISCAL) Made from 85 percent Tempranillo plus 5 percent each of Viura, Graciano, and Mazuela grapes, this red Rioja from the province of Álava develops, after sufficient aeration, into a softly rounded, flowery and engagingly pretty wine of high taste tonality and small size. *Vintage rating: Very Good. Best drinking: for the next 5–6 years. Aeration: 1¼–1½ hours. $5–$6.*

GRAN CONDAL RESERVA 1974 (BODEGAS RIOJA SANTIAGO) A refined, most praiseworthy red Rioja—smoky, with prune-like fruitiness and small-to-moderate body. Its grape formula consists of approximately 90 percent Tempranillo and minute quantities of Mazuela, Graciano, Viura, and Garnacha. *Vintage rating: Fair. Best drinking: for the next 4–5 years. Aeration: 45 minutes–1 hour. $4–$5.*

GRAN CONDAL GRAN RESERVA 1971 (BODEGAS RIOJA SANTIAGO) Dignified, gentle, and rather spicy, with nice, quiet fruitiness, this is an outstanding, still-youthful and extremely well-made Rioja whose grape structure duplicates that of the Gran Condal Reserva 1974 described above. *Vintage rating: Good. Best drinking: for the next 5–6 years. Aeration: 1¼–1½ hours. $6–$7.*

ELCIEGO RESERVA 1970 (MARQUÉS DE RISCAL) A vibrant red Rioja of enormous style exhibiting substantial body and middle tonality, along with a lovely sweet finish—a real beauty! This Elciego Reserva 1970, as well as its 1968 and 1966 versions reviewed below, was produced from an interesting combination of 60 percent Cabernet Sauvignon and 40 percent Tempranillo grapes. *Vintage rating: Very Great. Best drinking: for the next 5–6 years. Aeration: 25–35 minutes. $18–$22.*

ELCIEGO RESERVA 1968 (MARQUÉS DE RISCAL) Still on the ascendancy—somber in manner, revealing plum-like fruitiness and ample size, this is a very grand and beautiful red wine. *Vintage rating: Very Good. Best drinking: for the next 6–8 years. Aeration: 1½–1¾ hours. $18–$22.*

ELCIEGO RESERVA 1966 (MARQUÉS DE RISCAL) Captivating—a red Rioja of exceptional delicacy and quiet allure, with high taste tonality, small-to-moderate body, and perfumed fruitiness. *Vintage rating: Good. Best drinking: for the next 5–6 years. Aeration: 1¼–1½ hours. $18–$22.*

U.S.A.

THE WINE CELLARS OF ERNEST & JULIO GALLO GEWÜRZTRAMINER A pleasant discovery—just a little resinous and slightly sweet, an interesting and understated California white wine of moderate body and undeniable charm. *Vintage rating: None. Best drinking: for the next 3–6 months. Aeration: Refrigerate for 2¼ hours, then aerate 10–15 minutes. $2.50–$3.50.*

HACIENDA WINE CELLARS CHARDONNAY "CLAIR DE LUNE" 1981 Opulent, immense, high in taste tonality, with vivid Chardonnay varietal flavor—a stunning and glamorous white wine from Sonoma County, California. *Vintage rating: Very Good. Best drinking: for the next 2 years. Aeration: Refrigerate for 2½ hours, then aerate 20–30 minutes. $13–$14.*

HACIENDA WINE CELLARS PINOT NOIR 1980 Fascinating and mysterious, meltingly sumptuous, this wonderful Sonoma Valley Pinot Noir of imposing size is marked by luxurious black currant fruitiness. *Vintage rating: Excellent. Best drinking: for the next 5–6 years. Aeration: 1¼–1½ hours. $14–$15.*

ITALY

BRUNELLO DI MONTALCINO 1977 (FATTORIA DEI BARBI) Exuberant, piquant—an irresistible, big Brunello with the ripest red raspberry fruitiness imaginable! *Vintage rating: Very Good. Best drinking: for the next 6–8 years. Aeration: 2¼–2½ hours. $14–$16.*

BRUNELLO DI MONTALCINO 1976 (FATTORIA DEI BARBI) A distinguished bottle from a less-than-distinguished vintage year—urbane, delicious, this Tuscan red wine shows admirable size and satiny texture. *Vintage rating: Fair—at best. Best drinking: for the next 3–4 years. Aeration: 20–30 minutes. $11–$12.*

BRUNELLO DI MONTALCINO RISERVA 1975 (FATTORIA DEI BARBI) Elegant but at the same time extraordinarily powerful—a perfectly structured masterpiece that exhibits the greatest aging potential I have observed in any red wine from Italy, France, or California, made in 1975. *Vintage rating: Very Great. Best drinking: for the next 11–13 years. Aeration: 3½–4 hours. $35–$40.*

FRANCE

CHÂTEAU MONTROSE 1974 An entrancing wine—not a term I usually associate with this great Saint-Estèphe, always one of the powerhouse red Bordeaux but considerably more subdued in this vintage. Displaying nice size, Montrose 1974 has middle-to-high tonality and an ingratiating sweet finish. *Vintage rating: Fair. Best drinking: for the next 4–5 years. Aeration: 1–1¼ hours. $12–$13.*

CHÂTEAU CANON 1974 A highly civilized Saint-Émilion—serene and agreeably fruity. One would be hard-pressed to match the quality of this wine, dollar for dollar, with any Cabernet Sauvignon of comparable age from France or California. *Vintage rating: Fair. Best drinking: for the next 3–4 years. Aeration: 45 minutes–1 hour. $7–$8.*

CHÂTEAU PÉTRUS 1974 This remarkably stylish Pomerol of generous body and superb concentration—without doubt the most consistently expensive red Bordeaux in the world today—makes a very good showing in this shaky vintage year. *Vintage rating: Fair. Best drinking: for the next 4–5 years. Aeration: 1–1¼ hours. $40–$50.* ▽

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Food

Lingering lunches: summer-cool, light, colorful... two fresh, tempting menus

By Elizabeth Schneider Colchie

EDITOR'S NOTE: *For those hot summer days when you want to eat at leisure and well—but lightly—food journalist Elizabeth Schneider Colchie has devised two easy-on-the-cook luncheon menus (with recipes for starred dishes) that are long on flavor, short on calories. The key: a skillful collage of tastes and textures in very imaginative dishes: in Colchie's version of Seafood Escabèche (pickled, cooked fish dish that dates from Roman times), the seafood is marinated instead of fried initially (result, fewer calories); her pineapple snow is made in the old-fashioned way, with egg whites, not cream.*

Colchie's most recent cookbook is "Ready When You Are: Made-Ahead Meals for Entertaining" (Crown).

LUNCH FOR FOUR

*Chilled Spiced Carrot Soup
*Tart Seafood Escabèche
Crusty Whole Wheat Bread
Wine: Verdicchio or Sauvignon dei Colli Orientali del Friuli
*Pineapple Snow with Strawberries
Almond Toast or Anise Toast (Rusks)

CHILLED SPICED CARROT SOUP

A simple, smooth, creamy purée with a light curried savor.

¼ pound carrots, peeled and thinly sliced (6 medium carrots)
2 large shallots, peeled and thinly sliced
2 small turnips (6-8 ounces), peeled and thinly sliced
1 tablespoon corn or peanut oil
½ teaspoon curry powder
½ teaspoon ground cardamom
Big pinch ground cloves
2 cups light stock or broth
1 tablespoon long-grain white rice
Salt, as desired
Buttermilk to taste
Sliced radishes or pepitas (toasted pumpkin seeds) for garnish

In large casserole, gently cook carrots, shallots, and turnips in oil till slightly softened, about 5 minutes stirring often. Add curry, cardamom, cloves, and stir.

Add stock, 2 cups water, rice, bring to boil. Turn heat to low and simmer, covered, till very tender—about 25-30 minutes.

Pureé mixture in batches till very smooth. Cool, cover, chill till serving time. Add buttermilk to obtain desired consistency; season to taste. Ladle soup into small bowls and garnish with sliced radish or toasted pepitas.

TART SEAFOOD ESCABÈCHE

1 pound cleaned small squid, cut into rings, tentacles divided
1 pound thick, firm, lean fish fillets (such as sea bass, weakfish, halibut), cut in 1½-inch pieces
2 large garlic cloves, minced or pushed through a press
½ teaspoon coarse salt
½ teaspoon ground allspice
About ½ cup fresh lime juice
1 or 2 small fresh very hot chili peppers, ribs and seeds removed, very finely minced
1¼ cups thinly sliced small onions (about 4 onions)
2 cups thinly sliced red and green bell peppers
2 tablespoons olive oil
1 teaspoon whole coriander seeds
3 bay leaves, crumbled or snipped small
½ teaspoon thyme
¼ cup dry vermouth
1 bunch fresh coriander (cilantro), finely chopped
1 very small head of romaine or escarole, shredded

Set squid and fish fillets in lightly oiled baking dish large enough to hold in rather thin layer (about 2 pieces deep). Combine garlic, salt, and allspice and rub and toss seafood to distribute mixture evenly. Sprinkle with 2 tablespoons of lime juice and one of chili peppers and toss. Cover for at least 30 minutes.

Meanwhile, stir onions and bell peppers in olive oil in large skillet till very slightly softened—about 3 minutes. Add coriander seeds, bay leaves, thyme, vermouth, and 1/3 cup lime juice. Simmer, covered, for about 4 minutes, or till somewhat tender, but not soft.

Pour vegetable mixture over fish, spreading to cover pieces. Bake for about 20 minutes in preheated 350° oven, till fish is barely opaque throughout; do not overcook. With large slotted spoon, gently transfer solids to wide dish to cool. Strain liquid through cheesecloth-lined sieve over seafood. Let cool, cover, and refrigerate for 12-24 hours before serving.

About 30 minutes before serving, remove *escabèche* from refrigerator. To serve, mix with additional lime juice, salt to taste, fresh coriander, and another minced, hot chili, if desired. Gently spoon onto a platter covered with lettuce and serve at once.

PINEAPPLE SNOW WITH STRAWBERRIES

1 medium *ripe* pineapple
2 tablespoons cornstarch
2 tablespoons rum
1 tablespoon sugar
2 egg whites
1½ tablespoons extra-fine sugar
About 1½ cups fresh strawberries, cleaned and sliced

Cut top leaves off pineapple, quarter fruit lengthwise, cut out cores. Cut each quarter in half crosswise. With coarse side of hand grater, shred 3 cups pineapple into bowl.

Blend cornstarch, rum, and 1 tablespoon sugar in a saucepan. *(Continued on page 122)*

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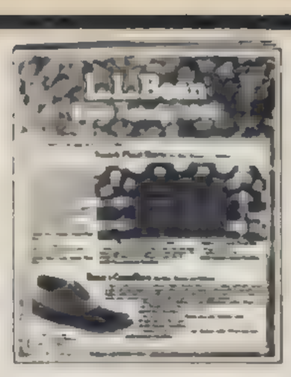

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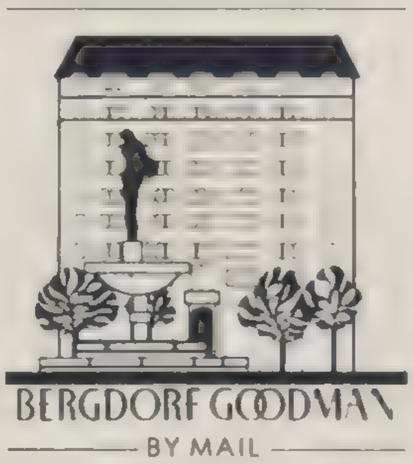

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(Continued from page 120)

Add pineapple, and stir. Bring to boil over moderate heat, stirring. Boil for 1 minute, stirring constantly. Remove from heat, scrape into bowl, cool, cover, chill.

At serving time, beat whites till fluffy. Add 1 tablespoon of extra-fine sugar and beat till glossy. Add remaining sugar and beat another few seconds. Blend half with chilled pineapple mixture, using rubber spatula. Gently, but thoroughly, fold in remaining whites.

Scoop snow into pretty serving dish, layering and garnishing with berries. Serve at once.

LUNCH FOR SIX

*Puréed Red Pepper and Eggplant Soup
*Gâteau of Swiss Chard and Saffron Custard
Sliced Plum Tomatoes
Wine: California Blanc de Noirs
or Fumé Blanc
*Plum Sorbet

PURÉED RED PEPPER AND EGGPLANT SOUP

2 medium-small eggplants, about 1¼ pounds each
2 tablespoons olive oil
1½ pounds sweet red bell peppers (4 large peppers), seeded, and sliced, with one-half pepper reserved for garnish
2 medium onions, thinly sliced
1 teaspoon sugar
3 tablespoons long-grain white rice
¼ teaspoon fennel seeds
¼ teaspoon dried basil
About 6 cups light stock or broth
Cayenne pepper
Salt to taste
Buttermilk, as needed
Fresh basil for garnish

Broil eggplants till blackened on all sides—about 20 minutes. Peel off and discard skin; scoop out any large seed pockets. Scrape all flesh into colander to drain briefly.

Heat oil in large casserole. Add peppers, onions, sugar. Sauté for 5 minutes on high heat. Coarsely chop eggplant and add it, tossing.

Add rice, fennel seeds, basil, and stock and bring to a boil. Turn to low heat, cover, and simmer till very soft—about 35-40 minutes.

Purée mixture in processor, in batches. Strain through fine sieve. Season with cayenne and salt, as needed. Add stock, if needed, to reach desired consistency; if soup is to be cold, add buttermilk, cover, cool, refrigerate.

To serve: Slice remaining 1/2 pepper into very fine julienne strips, sliver basil leaves. Sprinkle both over soup. Serve ice cold or hot.

GÂTEAU OF SWISS CHARD AND SAFFRON CUSTARD

This deep-green leaf-wrapped entrée is a lovely centerpiece for a special lunch.

2-2½ pounds Swiss chard
1½ cups minced onion
2 tablespoons olive oil
¼ teaspoon saffron threads
¼ teaspoon ground cinnamon
1½ tablespoons flour

(Continued on page 126)

GLE

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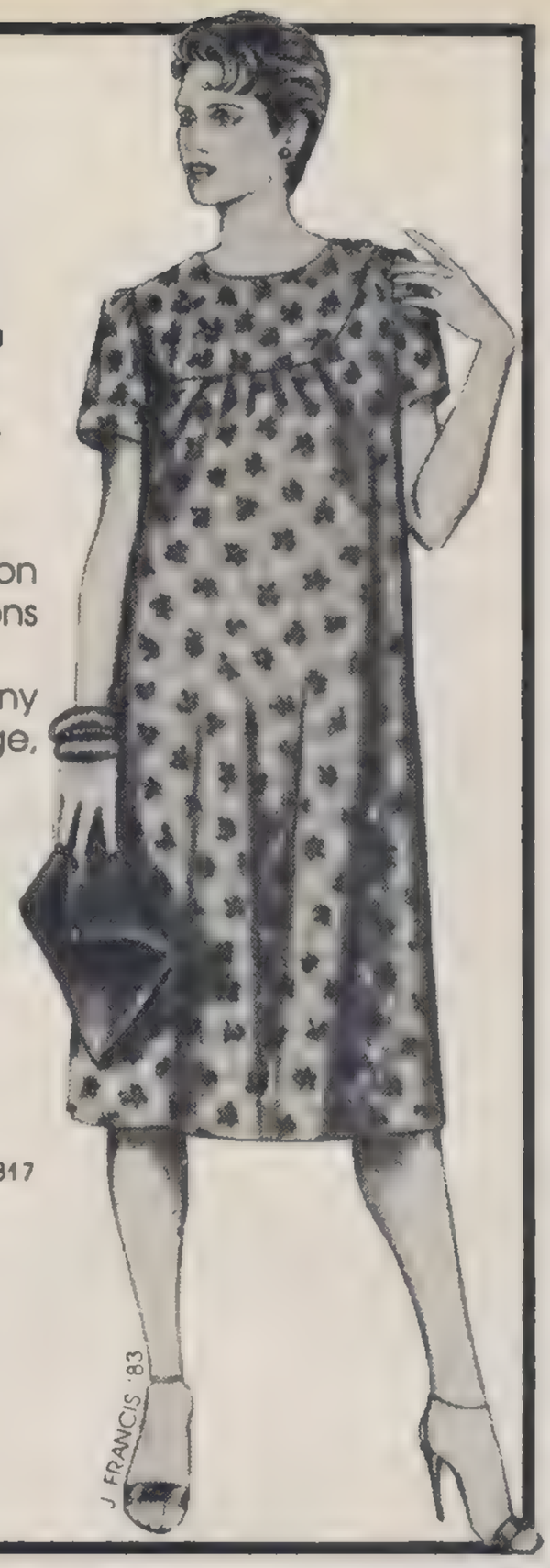

LINGERING LUNCHES

(Continued from page 122)

1¼ cups milk
3 eggs, beaten
½ teaspoon salt, pepper to taste
1 medium potato, about 8-9 ounces
5 ounces firm smoked ham cut into 2 thick slices, then into ¼-inch dice

Set aside about a dozen of the largest, most perfect leaves. Carefully wash remaining chard, then separate stems and leaves. Slice stems into 1/4-inch pieces; thinly shred leaves.

Wash reserved whole leaves and stack in a steamer. Steam just till wilted—about 1 minute. Spread on a towel to flatten.

In very large skillet, cook onions and chard stems in oil for a minute over high heat. Cover and cook over low heat, stirring occasionally, till very tender—about 15 minutes. Add shredded leaves and stir over moderate heat till most liquid has evaporated—8-10 minutes.

Steep saffron and cinnamon in 2 tablespoons very hot water for few minutes. Gradually blend into flour, making a smooth paste. Stir in milk, a bit at a time, to keep smooth. Add eggs, salt, pepper, and blend.

Lightly oil a cake pan or round 10-inch baking dish. Set reserved leaves in this, overlapping, points in center, wide ends overhanging rim. Place a few extra leaves in center.

Spread 1/3 of cooked vegetables on this. Finely grate half the potato and spread over this; top with half the ham. Whisk custard and ladle 1/3 over all. Spread half the remaining vegetables over this. Then grate over remaining potato and top with ham. Ladle over half remaining custard, cover with remaining vegetables, ladle over last of custard. Fold overhanging leaves to cover top.

Cover dish tightly with foil, then set on a rack in a pan of hot water in preheated 350° oven. Bake about 1 hour, till custard is set.

Cool on a rack for 15 minutes, or longer. Run a knife around edge of pan and unmold onto serving dish. Serve at once, or lukewarm.

PLUM SORBET

5 tablespoons sugar
1½ pounds ripe dark red or purple plums, enough to make about 4 scant cups quartered, pitted fruit (about 8 plums)
¼ cup medium-dry white wine
2 tablespoons plum brandy

Combine sugar and 2-1/4 cups water in saucepan and bring to a boil, stirring. Add plums, cover, simmer till soft—about 5 minutes.

Purée mixture. Add wine and plum brandy. Taste and adjust flavoring and sweetness.

Strain purée into an 8-inch square pan, cover with foil, and set in coldest part of freezer till quite firm, but still a bit slushy in center—about 45 minutes in below-zero freezer.

Scrape into large mixing bowl and beat with electric mixer till creamy, pink, and evenly smooth. Scrape back into pan, cover, and freeze again till almost firm—about an hour.

Beat again till sorbet is even-textured, pressing down lumps into beaters with rubber spatula to incorporate evenly. Scrape into container with tight cover, and freeze till serving time—at least several hours. (Or freeze sorbet in automatic ice-cream maker, using manufacturer's directions.) ▽

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GF GENERAL FOODS

ENTERTAINING

Summer!

New looks for your table...
great warm-weather food...
best new party ideas

By Sandi Britton

Sometimes table napkins are more than table napkins: they're turbans wound fancifully around painted ceramic faces (right), or the kimonos on a doll-like Japanese couple (ceramic, too), or the floppy collars of painted Pierrots. That's when they're napkins (made from China Seas fabric) and napkin rings (the faces) designed and handmade by artist Judith Eloise Hooper, in limited editions. A great house present, or striking stand-in for service plates; $80 to $108 the pair, at Jenny B. Goode, 1194 Lexington Avenue, NYC 10028, or from the artist at (212) 768-6068.

HAUTE PICNIC

We may be a long way from those high Victorian times when white-gloved butlers served picnic lunches on the family's best china; but today's special picnics (every bit as enticing and well planned as those of long ago), and other forms of alfresco feasting, still deserve the best-looking, as well as hard-working (and non-breakable) plates and glasses we can find.

These, above, are remarkable for their good looks and durability. Even more remarkable—they're plastic. The plate, a porcelain look-alike, is a good solid weight and a generous ten-and-a-quarter-inches wide. The glasses are sturdy but delicate looking. Both are dishwasher safe: glasses, six for $20; plates, $10 each, at the Lee Bailey shop, Henri Bendel, NYC.

Photographs, counterclockwise from top: DOUG HOPKINS, BETH BAPTISTE, SUSAN WOOD

IDEAS...IDEAS

From **Alain Senderens,** chef/owner of three-star Paris restaurant L'Archestrate: On broiled or baked fish, instead of parsley, a sprinkling of **chopped celery leaves** that have been lightly sautéed in butter; one-bite delight—homemade **ravioli filled with tiny bay scallops.** . . . From **Barry and Susan Wine,** owners of NYC's beautiful Quilted Giraffe restaurant: On a luncheon table, a block of sweet butter wrapped **in one perfect, crisp lettuce leaf; vegetable-stuffed strudels** (eggplant especially wonderful) as a first course or luncheon dish. . . . From New Yorker **Gray Foy: for Sunday supper,** a terrific dish that uses up an excess of hard-cooked eggs: scoop out yolks, mix with mayonnaise and add to taste, a good dash of hot curry powder, Dijon mustard, finely chopped gherkins, dried onion, currants. Stuff eggs with mixture, press halves back together, place in buttered casserole, cover with bechamel sauce made with a tablespoon of grated Parmesan cheese, bake in preheated 350° oven for about thirty minutes or just till heated through. Serve with tomato and fennel salad, toasted sourdough bread. . . . If you're planning a **city cocktail party** this summer, move it out of your apartment and give your guests the gift of an airy, open location. New Yorkers can find just the right spot to rent—a light-filled loft, a starry rooftop—in an unusual and handy directory called *Places* (Tenth House Enterprises, Inc.).

SUMMER REWARDS

Fresh fruit at its ripest, most luscious—piled into a small wicker basket, or onto a beautiful plate, is as pretty (and a lot more edible) as a welcoming bouquet of garden flowers, placed on a guest-room bedside table . . . fruit soups, one of the most refreshing, unexpected ways to start a summer lunch or dinner. Two wonderful ones to make: icy Grapefruit Gazpacho, Chilled Lemon Soup, both from the just-out "Golden Door Cookbook," by Deborah Szekely (Forman).

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Travel Now

Hollywood hideaways... Amazon cruise news...royal dining in Thailand

By Richard Alleman

DICK DIETRICH

Many of America's greatest natural wonders are in California: from eerie arid Death Valley (above) to unspoiled coastal isles abounding with unusual birds and wildlife to prehistoric craters, lakes, caverns. Specializing in expeditions to all of the above . . . and more: California Natural History Tours puts together intriguing itineraries led by historians and scientists. Tours—with rarely more than twelve participants—are usually four days long, stay in country inns and/or campsites. This fall's top trips: The White Mountains (where the earth's oldest trees—Bristlecone Pines—live for five thousand years!), September 23–26 . . . Greater Death Valley, November 4–8 . . . Big Sur and the Jade Coast, October 27–30 and November 11–14. Details, page 133.

F L A S H Big changes in store for Jamaica's Dragon Bay resort in Port Antonio. Now to be managed by Prince Alfonso von Hohenlohe's Marbella Club organization, the renamed "Marbella Club Dragon Bay" should have by next season: new landscaping, additional suites, a cliff-hanging disco, a marina. Marbella Club Dragon Bay also plans increased helicopter service between the resort and Jamaica's airports at Kingston and Montego Bay—plus its own airport lounges.

FOR EXQUISITE THAI FOOD IN BANGKOK, THE NEW RESTAURANT "BUSSARACUM" (35 SOI PIPAT 2, OFF CONVENT ROAD) IS UNDER THE DIRECTION OF A CHEF AT THE ROYAL PALACE. OPEN FOR LUNCH AND DINNER; MENU IN ENGLISH. TELEPHONE: 235-8915.

On a quiet street in West Hollywood, California, Le Parc hotel (733 North West Knoll) has apartment-style suites with terraces, dressing rooms, kitchens, conference-call phones—plus a small gym, rooftop pool and tennis court. Daily rates—from $100 single, $115 double—include Continental breakfast. Nearby, the just opened Le Dufy (1000 Westmount Drive) is under the same management as Le Parc, offers similar amenities at special introductory rates.

THE RAJ EXPRESS

For an extraordinary interlude in India, Society Expeditions this January combines a magical stay in Delhi with a week-long adventure aboard the *Palace on Wheels*—a private train of luxurious white carriages built for maharajas. Leaving the U.S. on January 22, the tour group reaches Delhi in time for Republic Day—an incredible all-day spectacle of elephants and airplanes, gloriously uniformed regiments and bands. Among the *Palace on Wheels'* stops: pink-washed Jaipur . . . Udaipur—for a night in a maharani's palace . . . the ancient fortress town Jaisalmer . . . Jodhpur . . . Bharatpur's bird sanctuary . . . the Taj Mahal at Agra. Price: $3450—not including air fare. See page 133 for further information.

GOOD SHOW! *London's half-price ticket booth in the theater district on Leicester Square is now in its third season. Offering same-day seats to productions at most West End theaters, the booth is open Mondays through Saturdays—from 12:00 noon for matinees, 2:30 to 6:30 P.M. for evening performances.*

EASY AMAZON

This winter, for the first time, Sun Line Cruises' glamorous *Stella Solaris* sails the Amazon! Leaving Ft. Lauderdale on December 16, an eighteen-day Christmas/New Year's cruise stops at a number of Caribbean ports before the thousand-mile Amazon odyssey from Belem to Manaus. Manaus highlight: a performance at the city's famous opera house, *right*—built by rubber barons in 1896. A second Amazon cruise begins in Manaus on January 3, winds up in Curaçao thirteen days later. Prices—from $2750 to $7615—include round-trip flights from North America. See page 133 for further details.

Not many people have seen a bottle of Cruzan Rum.
Most of it disappears in the Virgin Islands.

On the Singapore River: traditional cargo craft cluster along a shoreline edged by warehouses and skyscrapers.

MARCUS BROOKE

Singapore: fantasy island—in a boom-town state of mind

On a lush Asian isle: movie-set dining, marvelous markets, ancient rites

BY RICHARD ALLEMAN

Singapore. One's first impression is of a boom town, a skyline—all high-rises and building cranes—that hasn't defined, or limited, itself yet. Often, this small Southeast Asian island country feels—and looks—like Calgary, Houston, or a city of the Sun Belt. There's something of a boom-town mentality here, a refreshing optimism, a blind—occasionally off-putting—determination. "Singapore will be the next Hong Kong," you keep hearing from enthusiastic residents. That means that Singapore is serious about becoming the region's number-one business/financial power. Or: "Singapore is the Switzerland of Asia," in reference to the island's spotless streets, big banks, law-abiding locals, fine (and safe) food, superlative hotels.

During my visit to Singapore, I often find myself playing "Where Am I?" Some of Singapore's sparkling downtown streets—edged with glamorous shops, beautifully crimped gardens—nearly fool me into thinking I'm in Beverly Hills. Further afield, vast, monotonous government-built apartment towers—"Housing Estates"—could easily be found in Brazil or Eastern Europe. And then, hidden among the high-rises are what's left of Singapore's old ethnic neighborhoods to remind you of China, the Middle East, or India. A director could shoot a movie depicting almost any place on earth—and find an appropriate location somewhere in Singapore. Singapore, today, is the ultimate back lot.

Singapore is also the jungle. Despite the superhuman efforts that have gone into making this tropical isle—less than a hundred miles north of the equator—one of the most modern places in the world, there's still that jungle: lush, green, alive, powerful. Wherever you go in Singapore—on the most super of superhighways, the most sophisticated of downtown boulevards—tall trees, thick vines, huge-leafed plants seem always to be lurking on the edge, waiting. You sense that if modern Singapore suddenly stopped, the whole island would be overpowered by the jungle in a few short years.

That fact intensifies the fantasy quality of the place, makes you feel at times as if you're in some strange Disney world. In Singapore, on the same day, you can breakfast with an orangutan and have dinner at Maxim's! The first can happen on the shady patio of the Singapore Zoological Gardens where, over your massive meal of tropical fruits, eggs, jams, juices, and congee (a Chinese gruel of rice, fish, pork, and peanuts), a lady orangutan named Ah Meng is paraded out daily to be photographed with dining tourists. The day of my visit, the tourists—from Australia, Japan, Hong Kong, and the U.S.—squeal and giggle at the chance to be documented sharing a café table with an ape. Ah Meng, however, seems much more interested in fiddling with the flowers on the table than with this bizarre photo opportunity.

Meanwhile, over on the third floor of Singapore's soaring new Pavilion Inter-Continental Hotel, a brass-and-glass door leads to a replica of Paris' famous restaurant Maxim's: all Art-Nouveau glass and mirrors, red velvet chairs and banquettes, stained-glass ceilings and chandeliers. Maxim's in Paris has trained the staff of this Singapore franchise, set standards for china, silver, glassware—and, of course, for food.

It's not surprising that Singapore has its own Maxim's . . . or that more Big Macs are sold at its McDonald's on Orchard Road than possibly anywhere else in the world. Singaporians take dining—on any level—very seriously. Indeed, food is a major reason to visit Singapore.

The Asian food—and there's no other name for it—is uniquely Singaporian; the island's population is made up of Chinese (from practically every province in China), Malays (from

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Malaysia and Indonesia), Hindu and Moslem South Indians. Until recently, the best way to experience the delicious diversity of Singapore's Oriental cuisine-scene was at the Orchard Road Car Park: a parking lot by day that turned open-air food fair at night. In the late 'seventies, the government—in its relentless efforts to spruce up the island—transformed the car park into a public garden. The good news is that the best of the hawkers were relocated at various smaller food-stall areas around town.

Next to the Singapore Handicraft Centre on Tanglin Road and near most downtown hotels, for example, Rasa Singapura is a spotless patio with round numbered tables and an array of little food booths. Each booth purveys its own specialty: Hindu (vegetarian) and Moslem (beef) Indian curries . . . Chinese oyster omelets . . . all sorts of fried-noodle dishes . . . prawn-stuffed spring rolls . . . satay (Malay brochettes of chicken or beef served with a spicy coconut milk/peanut sauce) . . . fresh-squeezed tropical fruit juice. Diners make the rounds of the booths, choose what looks good, tell the hawker the number of their table. The food arrives in a flash. *Note:* The system's the same at the open-air Newton Circus food center at the junction of Newton Road and Clemenceau Avenue.

Dining's a lot more glamorous at the Chinese restaurants that are ensconced in many of Singapore's top hotels. Here, decorators have pulled out all the stops to create lavish Oriental fantasy rooms. At the Shang Palace in the Shangri-La Hotel, the dining room duplicates a lantern-hung, blue-skied Imperial palace courtyard, has small pavilions for privacy. At lunch, women in red Mandarin tops push carts, offer over seventy dim-sum delicacies.

At the new pagoda-roofed Dynasty Hotel, Szechuan and Cantonese dishes are served in trellised Chinese parlors with rosewood-paneled walls created by British interior/film-set designer *(Oh, What a Lovely War, The Magus, Young Winston)* Don Ashton. And on the top floor of the twenty-three-story Hilton International Singapore, a footbridge spans a goldfish pond, leads to an outrageous lipstick-red Inn of Happiness—and to dizzying views of modern sky-soaring Singapore.

Singapore: "the ultimate back lot"

For a look at Old Singapore, the city's Chinatown—now only a few square blocks—hints at what much of Singapore once must have been like. Here, rows of aging tile-roofed houses with columned upper stories edge narrow streets. One street is an outdoor market—selling giant turtles (to be eaten), tiny turtles (for pets), bouquets of chickens' feet, medicinal herb teas, tubs of silvery fish. At one stall, a butcher kills and eviscerates a large iguana while, further down the block, another stall sells (and blares) pirated punk-rock cassettes.

Nearby, Sego Lane has funeral parlors, coffin shops, emporiums for mourning clothing. A half-scale model of a Mercedes-Benz—made of blue crêpe paper and balsa wood—hangs in front of one funeral parlor. The Chinese, it seems, believe that you *can* take it with you—and may burn effigies of boats, cars, houses, as well as *real* money at funeral rites.

Polychromed statues of gods flank sculpted tower of Hindu temple in Singapore

Only a few years ago, these Sego Lane funeral parlors (also known as "death houses") had dormitories on their upper floors where the dying paid to spend their last days.

One of Chinatown's greatest attractions isn't Chinese . . . it's Indian. On South Bridge Road, the Sri Mariamman (Hindu) Temple dates back to 1823, has a massive central tower that seems alive with polychromed statues of gods and goddesses. At this temple in late October, hundreds of Hindus walk barefoot over burning coals, emerge unscarred during a festival honoring the goddess Droba-Devi. A miracle?

Perhaps. But for me, there's something more wondrous . . . that in a place as militantly modern as Singapore, the old "miracles" still happen at all.

(More "Singapore" on page 134)

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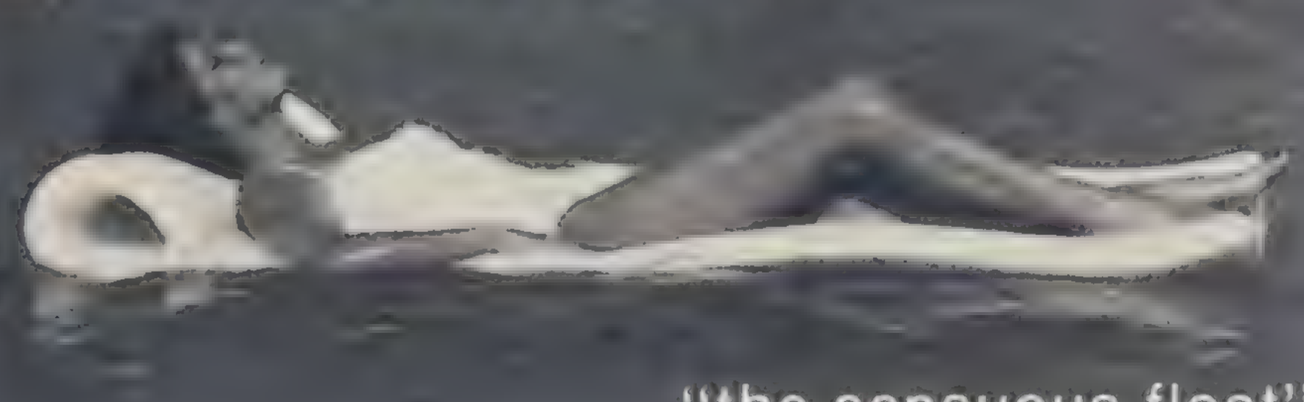

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SINGAPORE

(Continued from page 133)

For flying the Orient: a new plane, a new ease

Singapore Airlines—a legend of in-flight service, luxury, and comfort—has just introduced the new Boeing 747-300, *above,* on most of its U.S.-Singapore routes. This newest version of the 747 features a "stretched" top deck (twenty-three feet longer than a conventional 747's) that, on Singapore Airlines, becomes a private forty-two-seat Business Class cabin. In Business Class, the amenities include extra-wide seats, Royal Doulton china, superlative wines and Champagnes—plus special check-in counters, advanced seat selection, First Class lounge privileges. The new plane also has forty reclining "Snoozzzer" seats in First Class . . . as well as more room for passengers in the economy section.

Singapore Airlines flies its new 747-300s from Los Angeles to Singapore (via Tokyo) on Mondays, Thursdays, and Saturdays . . . and from San Francisco to Singapore (via Honolulu and Hong Kong) every day of the week except Wednesdays and Fridays. There's also L.A.-Singapore service (via Honolulu and Taipei) on Wednesdays and Fridays aboard a conventional 747 aircraft.

Trans-Pacific fares on Singapore Airlines, at press time: $1698, one-way First Class; $1044, one-way Business Class. For economy flyers, Singapore Airlines' "Super Easy Fare" is one of the best bargains in the skies: $1000 round trip from the U.S. West Coast to Singapore—if you book your travel fourteen days before you take off and if you don't make any stopovers. *Note:* You are allowed one stopover, however, at an additional $50.

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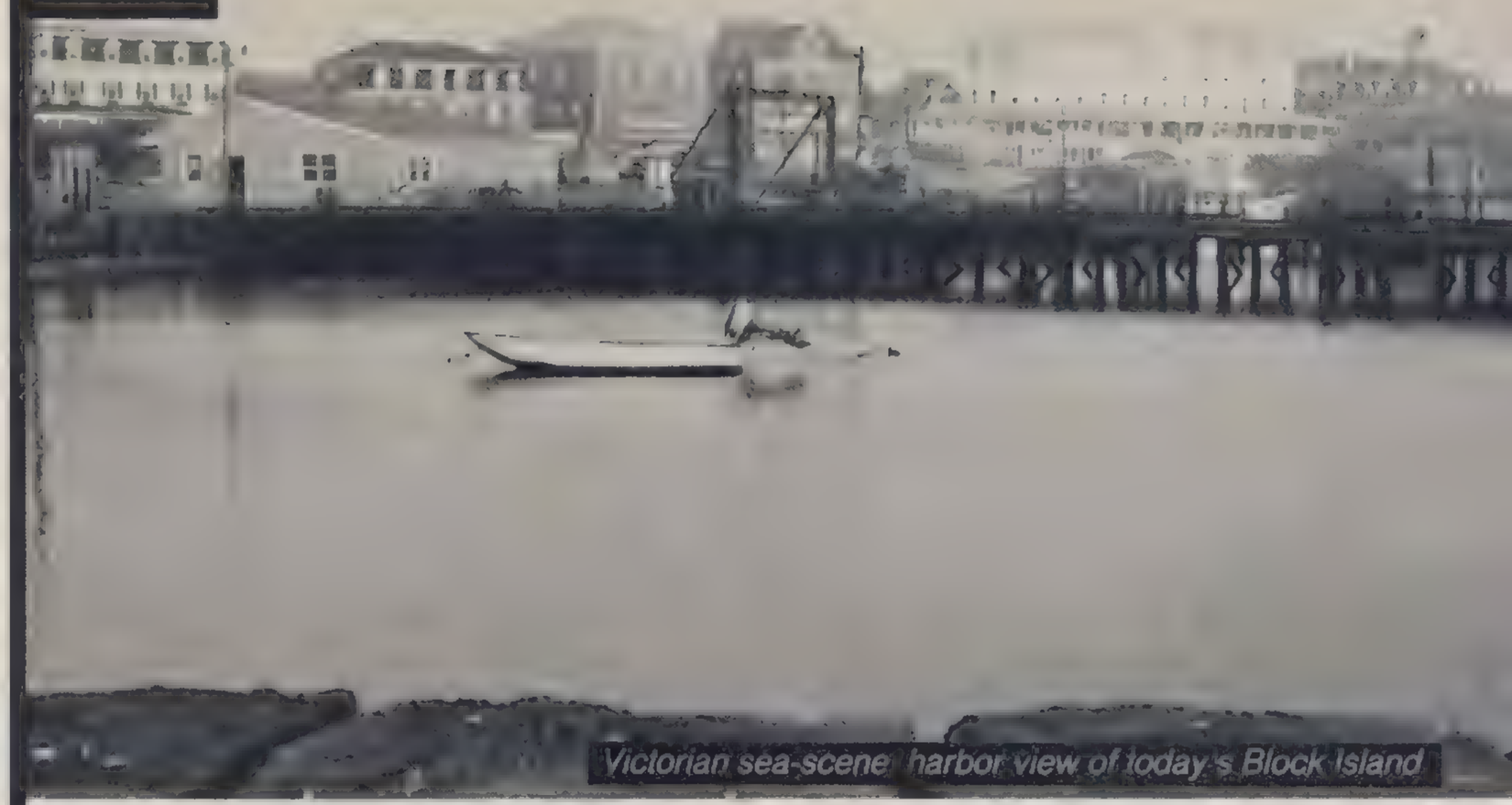

Victorian sea-scene harbor view of today's Block Island

JAMES McLOUGHLIN

American summer: Block Island

A look at the rise, fall, and new allure of a venerable Victorian summer-place

BY STEPHEN BIRMINGHAM

Block Island, a mere dot off Rhode Island on any map of New England and looking like a pork chop from the air, is smaller than its neighbors Martha's Vineyard, Nantucket, and Fishers Island. It is also less accessible, twelve miles from the nearest mainland port and an hour and a half by the shortest ferryboat ride. On first impression, the island seems almost treeless, and the rolling hills and fields of goldenrod and wild purple aster that rise above a rugged series of storm-battered bluffs and sloping beaches are reminiscent of the Scottish Highlands. When the fog rolls in, and the only sounds are of foghorns moaning, bell buoys tolling off the rocks, and the occasional mournful hooting of a red-throated loon, the island can seem quite thrillingly remote. But on brilliant days, of which there are many in the summer, there are views from various vantage points of Connecticut, Massachusetts, and Rhode Island, and of Montauk Point and Fishers Island in New York State.

Block Island offers many charms. There is excellent sports fishing, with stripers being brought in at up to sixty pounds. There are uncrowded beaches. The gentle hills make for easy cycling. Since the island is just seven miles in length, it is a modest hike from the shank of the pork chop to the loin; and, on foot, one discovers that there are indeed trees. In Rodman's Hollow, for instance—which actually dips a few feet below sea level—ancient apple and pear trees still bear fruit, a reminder of the days when the island was mostly farmland and not dependent on the mainland, raising its own fruits and vegetables, its own cattle and poultry, and of course catching its own fish—bass, sword, and shellfish from the sea, and pike, cat, and bluegill from the freshwater ponds. But perhaps the secret of Block Island's special allure today is that, as the natives say, "It used to be fashionable."

The native Indians called the island Manisses, which meant "Isle of the Little God." When the explorer Verrazano discovered it in 1524, he named it Claudia, in honor of the mother of Francis I. When it was rediscovered in 1614 by a Dutch navigator named Captain Adriaen Block, it went on the map as "Adriaen Block's Eylant." Still, it remained under the proprietorship of Indians until 1661, when a small party of British colonial settlers arrived. The names of seventeen men, including one Tormot Rose and a Trustram Dodge, are memorialized on Settlers' Rock in Cow Cove, and presumably some of them brought their wives. Certainly Messrs. Rose and Dodge did, for their names, in mind-boggling combinations, dominate the Block Island telephone directory as well as the town cemetery.

For the next two hundred years, the Block Islanders contented themselves with fishing, farming, marrying each other, watching the native Indian population die out, and becoming, in the process, "more damned Yankee than the damnedest Yankee," according to Arthur Rose, a descendant of the aforementioned Tormot Rose. There was plenty of excitement, of sorts. A treacherously submerged sandbar extends from the northernmost tip of the island; and, on the southern flank, the two-hundred-foot-high Mohegan Bluffs rise out of an ocean bed of invisible rocks and shoals and notoriously tricky tides. Of the more than one thousand shipwrecks recorded off the coast of southern New England, nearly half the vessels came to grief off the shores of tiny Block Island. On another island monument on the Bluffs, the names of sixteen wrecked ships are listed, at which point the stone-cutter apparently ran out of space. At the bottom of the list, he added a simple, all too meaningful, "etc."

All these ship- *(Continued on page 138)*

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BLOCK ISLAND

(Continued from page 136)

wrecks made life lively for the islanders, and salvaging operations often yielded delightful surprises. Cow Cove, for example, is so named because that is the point at which a shipload of cattle swam ashore. In 1831, a ship called the *Spartan* was driven ashore on Sandy Point during a heavy gale, and broke apart. Its hold was filled with a cargo of cotton cloth from India; and when the salvaged bolts of cloth were stretched out to dry across a nearby hillside, the hill became known as Calico Hill.

Though the Block Island natives today don't like to talk about it much, being a church-going and God-fearing sort for the most part, there is evidence that some of their ancestors made a good thing out of what was called "wreckin' "—that is, by lighting false flares at night and luring passing vessels to their doom on the shoals and sandbars. Wreckin', of course, amounted to a form of piracy. One favored method was to tie a lighted lantern to a horse's tail, and walk him round and round a haystack. Any ship seeing that light would think it was hung in the rigging of another ship that was riding in a high sea, and would steer a like course—straight for the rocks.

A local legend has it that aboard one of those misguided ships was a Block Island youth named William Rose, who had run away to sea and was on his way home to see his mother. Bill Rose was the only passenger who made it to shore, and there he met his mother, who was one of the wreckers. Saying, "Bill, you know the island rules," she picked up a boulder, hit him over the head, and pushed him back into the undertow. Many of the island's ghosts—the headless ghost of an old woman that had been seen haunting the ruins of the Old Mill; John Hayes's Haunted Field above Clay Head where cattle would not graze, and across which an ox could not be driven without pawing frantically and bellowing wildly; and the mysterious specter of a burning ship that occasionally appears on the horizon—are suspected to be emanations from these and other dark deeds.

Then, in the years just before and after the Civil War, fashionability arrived. "Swells" from the mainland—from New York, Providence, Boston, and Washington DC—began to discover the wild and primitive beauties of Block Island. Many of these new visitors were wealthy tubercular patients whose doctors prescribed Block Island for the supposedly salubrious effects of its crisp sea air. Unlike such other summer enclaves of the rich as Martha's Vineyard, Nantucket, and the Hamptons, where the well-to-do summer colonists took an early interest in conservation, and where large tracts were set aside as preserves against future development, Block Island was allowed to grow according to the laws of supply and demand. Demand from the summer visitors meant that there should quickly be a number of large, sprawling, verandah-ringed Victorian resort hotels. And the glorious part, today, about having been once-fashionable, is that most of these creations of nineteenth-century gingerbread, with their high ceilings, chandeliers, wide-planked floors, majestic staircases, huge fireplaces, and oversized bathtubs, are still there. Somewhat worn and threadbare, to be sure, but there.

Even many of the big hotels' original furnishings are still there, including the nineteenth-century rockers on the wide verandahs, which seem to need no more than an annual coat of paint to keep them rocking. Block Island thrift dictates that a bed sheet cannot be thrown out until it is thoroughly spiderwebbed with darns and patches; and when the cane seat of an armchair finally springs through, the chair is simply moved out of the lobby (or the Writing Room, or the Card Room, or the Smoking Room—all those Rooms hotels used to have) and placed in a hallway as an accent piece. It is this pleasantly sleazy, butt-sprung quality—this air of *passé* elegance and bygone chic—that gives Block Island its special romantic flavor.

Block Island's nostalgia and beauty are still something of a bargain

The biggest and grandest of the hotels was the Ocean View. In the glorious days around the turn of the century, the Ocean View was the scene of many grand entertainments. It was reputed to have the longest bar in the world. During the Grant Presidency, the United States Supreme Court held a session in the hotel's Blue Room (the only time in history the Court ever sat outside of Washington). Alas, the Ocean View succumbed to a fire sev-

eral years ago; but the oldest hotel on the island, The Spring House, which is still considered the best, is in business on a green hilltop addressing the blue Atlantic, looking much as it did when it was built in 1854.

Block Island continued to be fashionable, more or less, up until the time of the Second World War; but after the War, and into the easygoing 1950s, no one much cared for the time-capsule pocket of Victorian opulence that Block Island's old hotels represented. The islanders, too, seemed to lose interest in managing properties that had been in island families for generations. Hotels were snapped up by "offers"—the local term for off-islanders—hoping to make a quick profit during the short season; and, when the quick profits did not materialize, the hotels were quickly resold. Block Island began to look more and more down-at-the-heel, and the tourists seemed to consist mostly of college-age day-trippers who came over to drink beer, eat lobster roll, rent a bike, buy saltwater taffy or a T-shirt bearing the misleading legend: BLOCK ISLAND—BERMUDA OF THE NORTH. (If there is one thing Block Island is not at all like, it is Bermuda.)

Then, in the 1970s, Americans discovered a commodity called Nostalgia. Whether to capitalize on this phenomenon or not, a number of old island families began buying back the hotels that had once been theirs, sprucing up their appearances and improving their faded reputations. The Motts, for example, whose ancestors came over to the island on the "second boat" some ten generations ago, now operate both The Spring House and the equally pleasant Narragansett Inn, as well as Dead Eye Dick's, a popular seafood and drinking establishment on the wharf by the New Harbor. On-island management seems to have been what was required, because now the big hotels are mostly filled from Memorial through Labor Day with a well-dressed executive-type clientele, and some of the smaller guest houses do a lively business straight through the month of October.

Adding to Block Island's new allure may be the fact that all the nostalgia and beauty are still something of a bargain. The most luxurious (and remember, we are speaking of luxury as it was conceived in 1854) room and bath at The Spring House goes for $42 a day per person, or $285 a week—and this includes two hearty, no-nonsense meals a day. At a cozy guest house such as The Barrington, a double room is only $45 a night, including Continental breakfast. Off-season—April, May, and October—this rate drops to $35 a night.

Block Island is still far from fashionable. The pace is just too easy and early-to-bed to allow for that kind of social life. But if one's idea of relaxation is strolling a deserted beach in search of buried treasure (there are many legends regarding this, and gold pieces have occasionally been found) . . . taking an evening walk through John Hayes's Haunted Field in hopes of spotting the headless woman . . . visiting an old cemetery where the whites repose under white granite markers, and the black slaves and indentured Indians lie under black unmarked stones . . . or visiting a private pet cemetery—approached over a wooden stile and through an iron gate in a high, loose-stone wall—with but a single occupant, a deceased Basset hound whose headstone reads "Dearly Beloved—DINKEL MAZZUR" (Dinkel's graveyard is also haunted, and at night he is reported to snarl at intruders) . . . then a time-warp holiday of Block Island nostalgia might be just the thing. ▽

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View

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Edited by Mary Russell

Vivienne Westwood *(above)*
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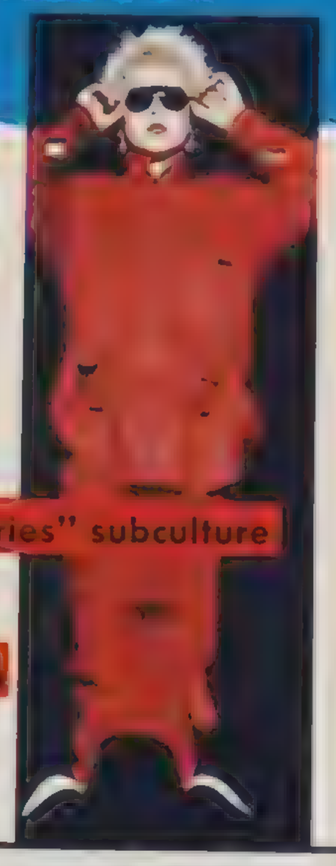
Training: Teacher, no formal fashion training
Professional Background: thirteen years retailing, designing in her 430 King's Road boutique that has been through many "lives"

From London with love

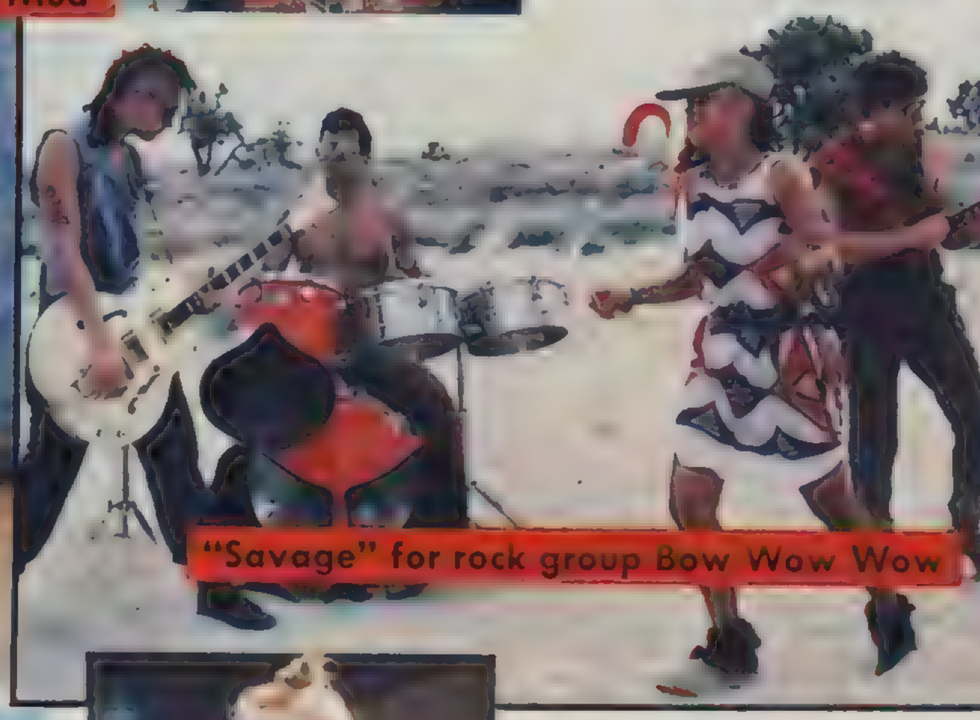
Teddy boys, bikers' black leather and studs, punk rock, rubber, romantic pirates, torn asymmetric "hobo" clothes, and, more recently, savage primitive coverings and street "graffiti" motifs: all subcultural trends—grist for the design mill of Vivienne and her partner Malcolm McLaren, who are doing some of the most interesting clothes to come out of England since the 'sixties. "I am flattered when people tell me that the Japanese are inspired by my ripped, oversized, 'poor look,' " she says. "They have been coming to England with their cameras since the early 'seventies. Japan, like England, is an island culture, dependent on other cultures for inspiration."

"Nostalgia of Mud"

"World's End" romance



"Seditionaries" subculture



"Savage" for rock group Bow Wow Wow

Vivienne Westwood's inspiration comes from the rebellious aspects of today's society

1971: "Let It Rock," based on the rock and roll Teddy Boy Era—sold vintage records and clothes

1972: "Too Fast To Live, Too Young To Die," slogan taken from a bikers jacket—first black leather-studded and zippered subculture clothes.

1974: "Sex," leather and rubber fetish-fantasy—The Sex Pistols

1977: "Seditionaries," bondage—leather—anarchistic fashion—"nouveau" punk

1980: "World's End," Pirate fashion—romantic, frilly—first-world recognition

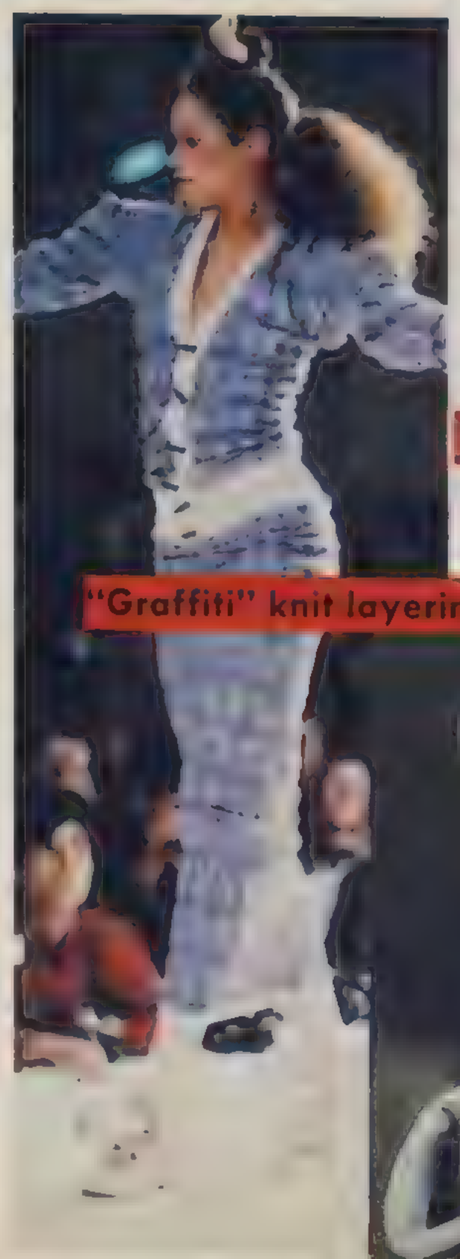
1982: Hobo fashions, asymmetric, holes, ripped "savage" collection

1983: "Witches," graffiti-ethnic, collaboration with artist Keith Haring

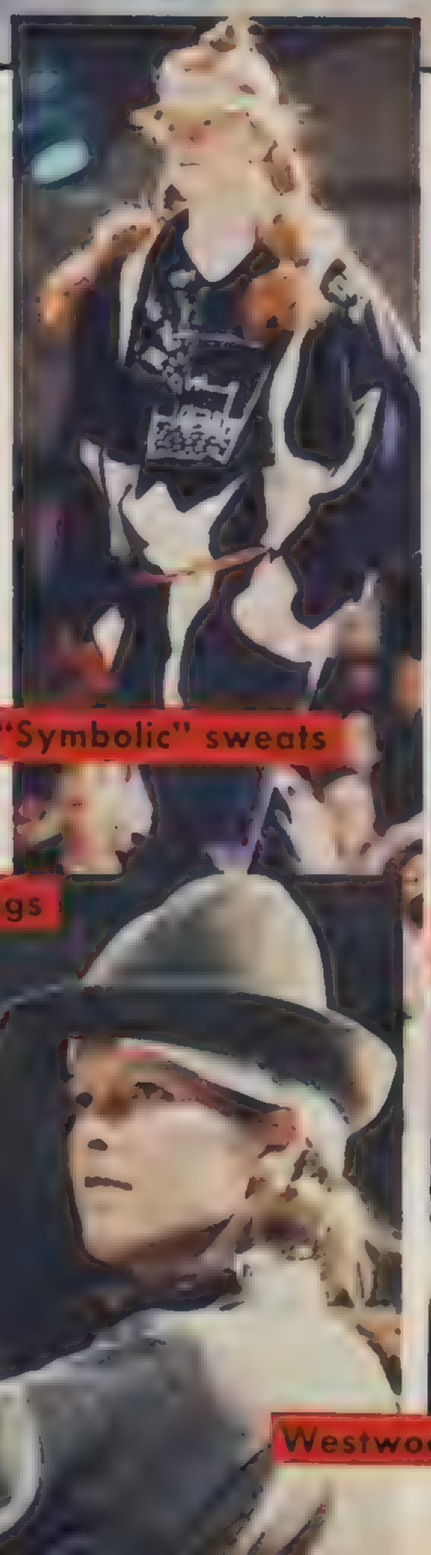
Vivienne and Malcolm work as a team—she on the actual designing and making of the clothes, he on the "literary" and "cultural" concept. Malcolm's long-time involvement with English rock music (he formed the Sex Pistols in 1974) is part of the sociocultural aspect of their story.. "Like the musicians of our time, we want to visually step out and break the class barrier," says Malcolm.

"In traditional England, land of the suit and tie, the uniform, and the true eccentric, the climate is right for creating a new 'classlessness' via fashion. We are perhaps best known for our World's End pirate collection, created in 1980, that refocused fashion eyes toward England. Everybody loves a pirate." He laughs. "We plunder the world for ideas, usually from the 'underdogs' or ancient civilizations. We like to shock—break the rules. World's End is as far as a pirate or the imagination can go."

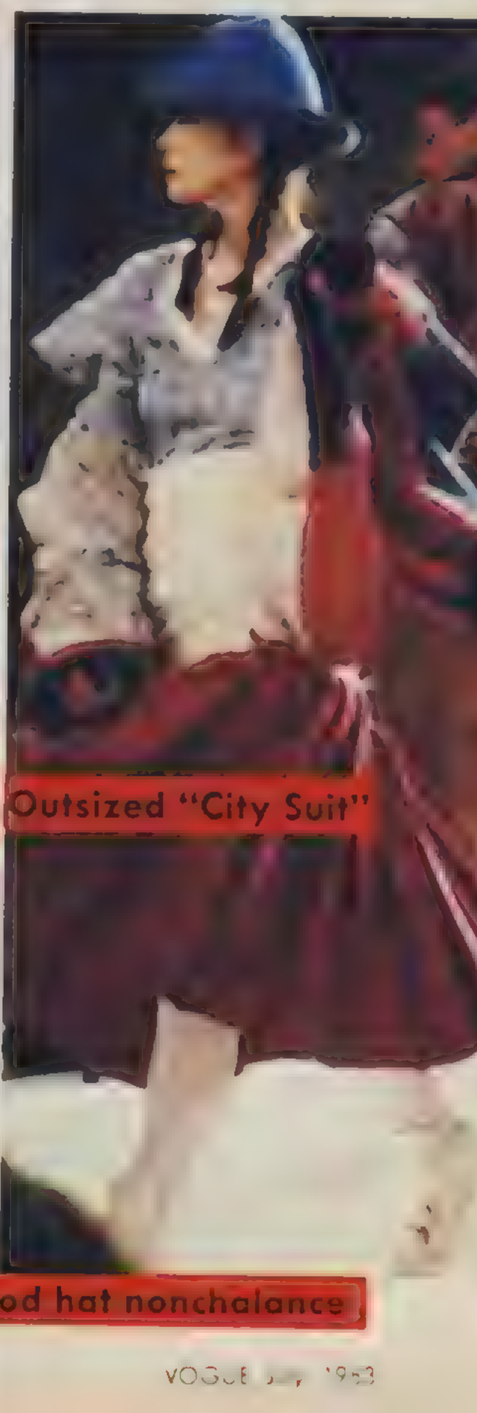
("View" continued on page 142)



"Graffiti" knit layerings



"Symbolic" sweats



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Westwood hat nonchalance

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VOGUE'S

View

A PASSION FOR PURPLE

It's unconditional, it's uncontrollable —and this season, it looks like it's catching

Once the exclusive perogative of those with royal blood (a subliminal cachet, perhaps, remains), the color purple has inspired eccentric passion and unbridled loyalty like no other color we know. Staunch purple advocates, open fanatics who adopt the shade as their signature, pursue its banner with fierce determination. And, according to color experts, while purple personalities are reckoned both "charming" and "creative," there is, alas, a bit of the egotist about them. Though in fashion, aubergine and violet are rare; every so often, purple shatters the color barrier. The tone surfaced in menswear last year, and purple bits and pieces have been very much "in the air." In Japan, Rei Kawakubo for Comme des Garçons used it as last season's "color-breaker"—visual relief to an otherwise somber palette. This season, Saint Laurent delighted in purple "pieces" plus hats, gloves, jewelry. Karl Lagerfeld in his collection for Chloé did a long violet coat, muffler; the Missonis gave their knits a twist of plummy strands. Just some of the ways purple works this season. Long may it wave!

(More "View" page 144)

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VOGUES'

View

Off the beaten path

SHOPPING UNCHARTED, SOMETIMES UNHEARD OF TERRITORY IN NEW YORK CITY IS AN ART . . .

New York City is without doubt one of the world's great shopping areas—everything or anything you could hope to wear, eat, or see can be found in New York—if you know where to look for it. What follows—a city-wide guide, a look at some of the new, exciting and "offbeat" places to shop . . . One of the best places to start—the Upper East Side where, believe it or not, there are a few renegade boutiques that have somehow managed to avoid the "prepped at Andover" look. **East Side Story** (227 E. 59th), for instance, is an **uptown version of the "downtown" recycled clothing idea.** Here, such cultural aberrations as miniskirts, cartridge belts and beaded sweaters vie for your attention . . . Across the street is **Katagirl** (224 E. 59th), a store with a less feverish approach to "selling" and a "find" for those afflicted with a current fashion fever—**Japanese-mania.** Though primarily a supermarket for sushi and ramen, it also offers a wonderful selection of authentic Japanese footwear and kimonos . . . Walking over to New York's "miracle mile" of shops—Madison Avenue—you take a quantum leap into twenty-first-century design imagination at **Matsuda** (854 Madison). Owned by designer Mitsuhiro Matsuda, it's **one of the first Japanese boutiques in NYC,** with no-color, minimal "Tokyo-like" interior and "new dimension" clothing for men and women . . . Heading downtown, a stop at a New York landmark—**Macy's** (34th Street, Broadway), which has been changing its image—and its style. Sign of the times—the new **computer shop** on the fifth floor—**with experts to help you choose what you need** . . . Further downtown—in the Lower East Village—the clothing on the streets and in the boutiques gets as high-pitched and intense as the music in the neighborhood's Pyramid Club at 3:00 A.M. . . . Leather and studs are standard East Village fare, but there are surprises as well—like **Einsteins** (34 E. 7th Street)—an ingenious half hole-in-the-wall **where fashion and art do finally meet.** Dresses and tunics with colorful sewn-on cutouts look as great pinned to the wall as they do on the body. Another surprise—almost next door—**Eneira** (48½ E. 7th Street). Here, **every lingerie fantasy** is lined up for the taking—sassy garter belts, ribbon camisoles, lace bras and bikinis . . . No area of New York has won over as many shopping fans as SoHo. One of the reasons—a first SoHo stop—**Charles Chevignon** (146 Spring Street). The walls are lined with sporty vests, **coats, and jackets that are collages of canvas and suede** (all completely machine washable!). Also, superior distressed leather bomber jackets. . . . Spring Street seems to be the new British outpost in New York. . . . The newest shop—**Dance Centre** (138 Spring)—with **leotards in seventy styles(!)** and layered warm-ups, knitted skirts, jackets and tops in twenty-five colors. Another way to learn the new English—through **Detail Accessories** (204 Spring)—a place to find **the wittiest, most outrageous accessories**. . . . Then there is the **SoHo Zoo** (176 Spring), a teeny-tiny cage-like store that hosts **a menagerie of the most unusual species of clothing** from designers indigenous to SoHo, "Scooter" accessories from Paris, triple-wrap leather and chain belts . . . And for "dressing up," it's **Enz's** (5 St. Mark's Place)—a den of **decadent party dresses,** grosgrain or satin short-and-sassy bustiers, suede skirts with tulle trim . . . **Factotum** (68-70 Thompson) is a tiny repository for the latest in New Wave English designers: Sue Clowes who dresses Boy George and the Culture Club; Helen Robinson for PX; DEMOB; Leslie Herbert for New Masters . . . Sure to be a winner is **Teddy's** (120 Thompson) a shop where everything on the shelves resembles, remarkably enough, a teddy bear. From soldier, chef or dancer bears, **to the grandest teddy of all—in mink** (only $750)—Teddy's is a treat . . . *Road Warrior* fanatics will thrill to a new shop called **Ground Level** (339 West Broadway)—where you find **great modern shoes**. . . . Leaving SoHo you find New York's best-kept secret—the accessory shops along 37th and 38th Streets. At places such as **Amola Corp.** (4 W. 37th) **you feel more like you're rifling a pirate's jewel chest** than shopping. Though this store and others like it, sell primarily to the "trade," they will accommodate walk-in shoppers. . . . Another great shopping area, above 65th Street: Columbus Avenue—where the outdoor cafés and roller skaters can be as interesting as the clothing in the shops. A few "must sees": **Johnny Ward** (194 Columbus)—a tiny, funky **shop with snippets of avant-garde leathers, linens, and knits,** plus their own new "couture" collection . . . **Forza** (269 Columbus)—shelves stacked with some of the **best designed Italian imports** . . . **Free Lance** up at 459 Columbus brings us back to this-minute America with its spacious interior and crazy young designs—**fun yet "wearable" clothes** . . . And last but not least, there's a store in between that offers **the most charmingly unexpected way to waste time.** At **The Last Wound-Up** (290 Columbus) dogs, turtles, salamanders, and even antique music boxes wind up and sing, hop, or flip over. The best buy here—a plastic "pink panther" in swimming trunks that will do the back stroke all around your tub! *("View" continued on page 146)*

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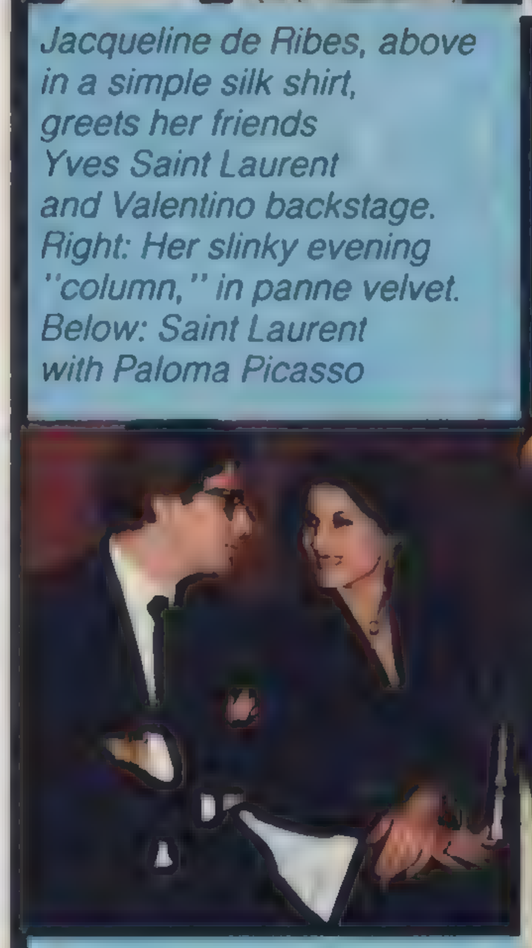
VOGUE'S

View

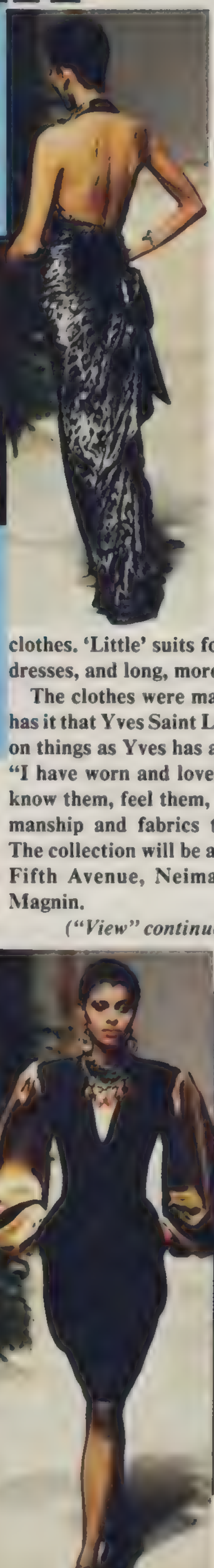
NEW EVENING STAR

VICOMTESSE DE RIBES'S DREAM: HER OWN COLLECTION

Jacqueline de Ribes, above in a simple silk shirt, greets her friends Yves Saint Laurent and Valentino backstage. Right: Her slinky evening "column," in panne velvet. Below: Saint Laurent with Paloma Picasso



Below: White crêpe tunic, black velvet skirt; next, billowy sleeved, tricolored cocktail dress. Below right and far right: "Important" evening dresses; in white flowing crêpe; the other with very interesting shoulder detail



In the middle of a week of Paris ready-to-wear showings where Japanese minimalist designers were juxtaposed with Yves Saint Laurent, Givenchy, Sonia Rykiel, Claude Montana, Chloé, and avant-garde English designers, Jacqueline de Ribes opened her elegant antiques-filled Hotel Particulier in Paris' sedate eighth arrondissement, to a select group of international press and retailers and to a group of "close friends"; among them, designers Valentino, Emanuel Ungaro, and Yves Saint Laurent, who admitted "never having been to a fashion showing—up front."

Jacqueline showed a capsule collection of thirty-four "after-five" pieces for, in her words: "women like me, with active, often international lives and a need for evening clothes. 'Little' suits for bistro or black-tie dinners, short evening dresses, and long, more important ones for formal parties."

The clothes were made in a "secret" atelier in Paris, and word has it that Yves Saint Laurent and Pierre Bergé kept a watchful eye on things as Yves has admired (and dressed) Jacqueline for years. "I have worn and loved couture clothes all my life. I know them, feel them, and I understand the workmanship and fabrics that characterize couture." The collection will be available in the fall at Saks Fifth Avenue, Neiman-Marcus, and I. Magnin.

("View" continued on page 148).

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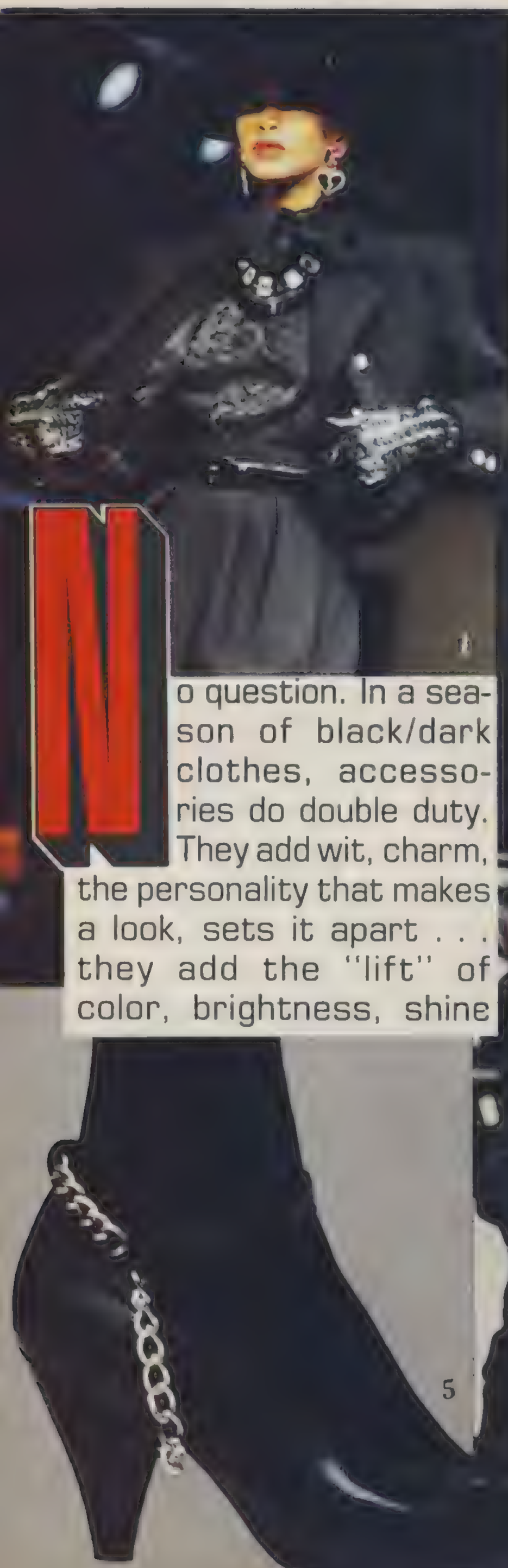
VOGUE'S

New

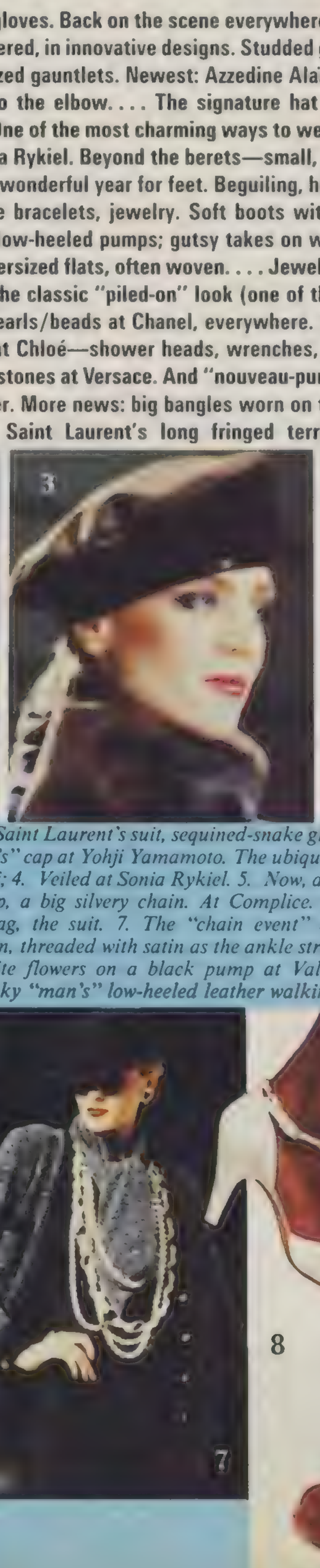
The difference, the delight . . . on the Paris/Milan runways

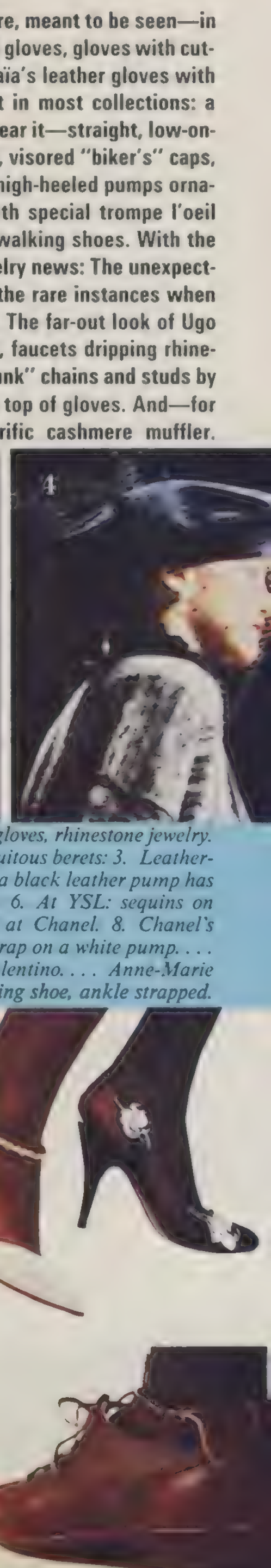
accessories

Big-news accessory of the year: gloves. Back on the scene everywhere, meant to be seen—in brilliant color, sequined, embroidered, in innovative designs. Studded gloves, gloves with cut-off fingers, driver's gloves, outsized gauntlets. Newest: Azzedine Alaïa's leather gloves with two leather strips winding up to the elbow. . . . The signature hat in most collections: a beret—charming, easy to wear. One of the most charming ways to wear it—straight, low-on-the-forehead, veiled . . . à la Sonia Rykiel. Beyond the berets—small, visored "biker's" caps, pillboxes, fedoras. . . . It's also a wonderful year for feet. Beguiling, high-heeled pumps ornamented with metal chains, ankle bracelets, jewelry. Soft boots with special trompe l'oeil effects. New, polished takes on low-heeled pumps; gutsy takes on walking shoes. With the Japanese clothes: rustic, very oversized flats, often woven. . . . Jewelry news: The unexpected look of rhinestones for day. The classic "piled-on" look (one of the rare instances when more is better) of long chains/pearls/beads at Chanel, everywhere. The far-out look of Ugo Correani's jeweled "hardware" at Chloé—shower heads, wrenches, faucets dripping rhinestone "water"; of "formal" rhinestones at Versace. And "nouveau-punk" chains and studs by Patrick Retif at Jean Paul Gaultier. More news: big bangles worn on top of gloves. And—for finish, color, pure style: Yves Saint Laurent's long fringed terrific cashmere muffler.

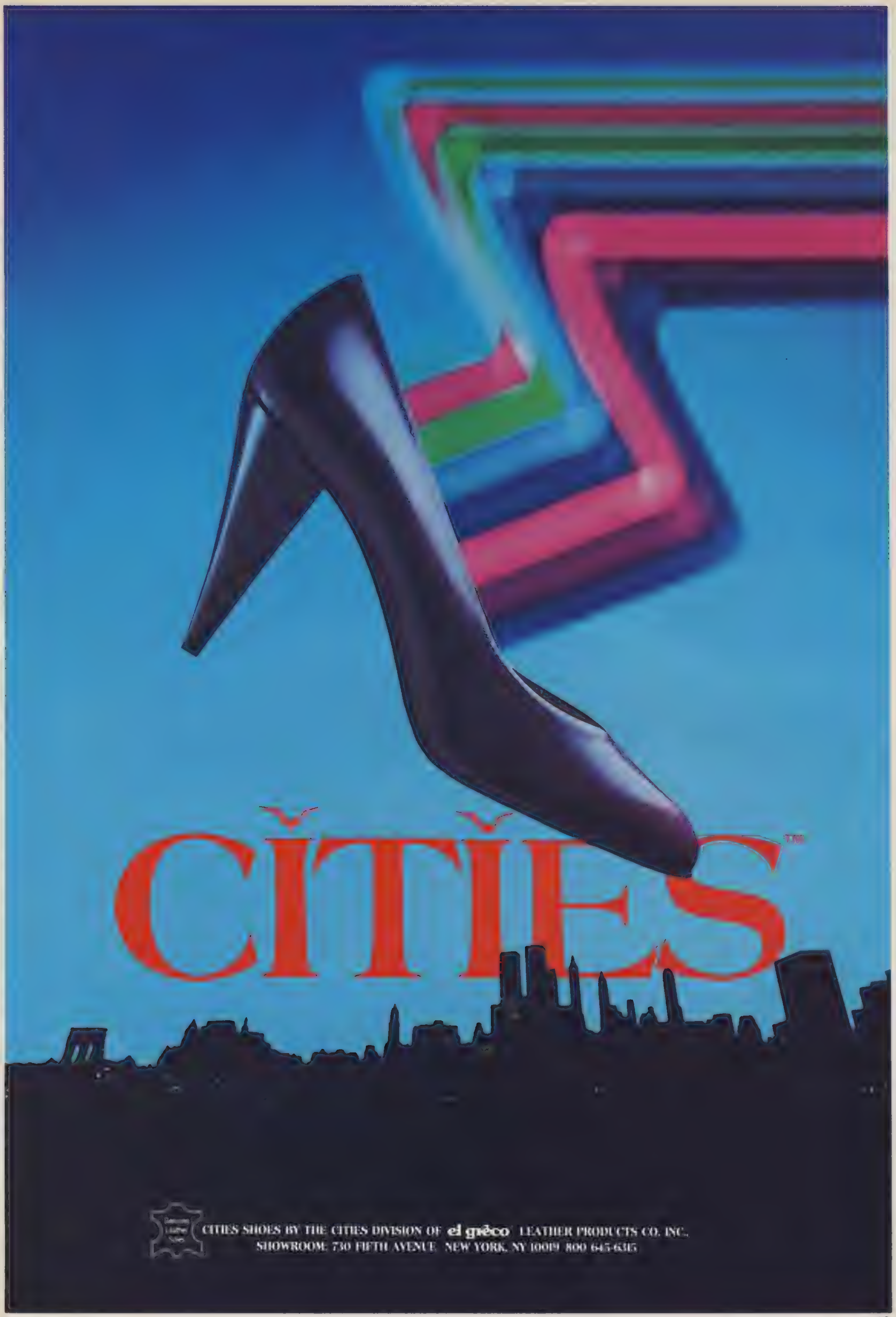


No question. In a season of black/dark clothes, accessories do double duty. They add wit, charm, the personality that makes a look, sets it apart . . . they add the "lift" of color, brightness, shine





1. With Yves Saint Laurent's suit, sequined-snake gloves, rhinestone jewelry. 2. Felt "biker's" cap at Yohji Yamamoto. The ubiquitous berets: 3. Leather-edged at Fendi; 4. Veiled at Sonia Rykiel. 5. Now, a black leather pump has an ankle strap, a big silvery chain. At Complice. 6. At YSL: sequins on gloves, hat, bag, the suit. 7. The "chain event" at Chanel. 8. Chanel's hallmark chain, threaded with satin as the ankle strap on a white pump. . . . Silver-and-white flowers on a black pump at Valentino. . . . Anne-Marie Beretta's chunky "man's" low-heeled leather walking shoe, ankle strapped.



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VOGUE'S

View

PEOPLE IN **FASHION** ARE TALKING ABOUT **WHAT'S COMING...**

Pants: Picks of the season...jewels and more jewels... seen-on-the-street fashion: Paris, Tokyo, Milan...fall's best accessory: new gloves

People are talking about . . . one of summer fashion's quirks: Some of the season's most diverting fashion comes from young women's looks; as many designers focus on the season less and less, women approach summer dressing with more and more inventiveness. In Milan, women are relieving spartan black and white clothes with masses of colored rhinestone jewelry—worn with humor and worn for day. Young girls in Paris belt and layer giant-size men's shirts, hunt out men's plaid boxers to wear as easy shorts. Other favorite bits? Black rubber shoes, bags, and belts, shawls worn as sarongs, big chain belts worn with anything. To French women, hooded sweatshirts look chic, somewhat athletic, Zoranish in the best American way. Parisians, it seems, have discovered fitness as a way of life. Health clubs are opening in Paris every day.

In a fall season when designers have shown pins again and again—large-scale, often "jeweled" pins, more variations on this jewelry piece than you've seen in a long time—Geoffrey Beene, in his fall show, used pins in a surprising way. He stuck a prominent pin on a black or brown satin ribbon, wrapped the ribbon around a model's wrist, tied its ends in a soft floppy bow. Result? An enormously feminine bracelet for night. . . . The days when a woman's hands were automatically tape measured at store glove counters may well come again: This season, there are more beautiful, sophisticated, and fitted gloves to be found than American women have ever had. These gloves may be as casual as a bright cashmere knit, come in buttery leather with a large fold-back cuff . . . or be narrow-to-the-elbow snakeskins. You'll find gloves that are jeweled, layered, stitched, tied, or trimmed with fur: gloves that are decorated somehow—often, in a subtle way. For the most part, these gloves are investment pieces . . . and they're probably the accessories of the year, if you think in those terms. Fitted well, they'll be accessories for years to come.

If you fly SAS (Scandinavian Airlines System) this fall, you'll find airline personnel are wearing a new—but somewhat familiar—look: Starting in September, more than nine thousand SAS on-plane and airport-based employees—everyone from ticket agents to pilots to air hostesses to baggage handlers—will sport new uniforms designed by Calvin Klein. Although it's the first "uniform" venture he's ever taken on, the Scandinavians, evidently, felt this American designer knew more than a bit about clothes. They proudly quote Calvin Klein's yearly sales volume as close to $1 billion. . . . One-size-fits-all is a concept that you find, more and more, in clothes now; in fact, one-size has never fit every woman to the same degree. On most garments, Comme des Garçons, for one, now cuts one-size-for-all for women in Japan . . . and another size for Americans and Europeans. The difference? Western women's "one-size" lengths of sleeves, skirts, and jackets are all an inch more.

Do women dress according to age? In Japan, it seems, they do. Reports a Tokyo fashion correspondent: Dressing choices are divided by age. High school girls wear uniforms, no makeup; regulations govern hairstyle. A big event, for a young girl, is her graduation haircut.

Until marriage, there's a freedom of fashion looks: that is, until the *omiai*. The *omiai* is a meeting arranged with a possible husband; it requires a new—and demure—dress, similar behavior. Japanese men do not choose wives first for their vibrant personality or sexual attraction. Good health, an ability to run a household, have children, and assume family responsibilities are the standards here. Marriage brings its own social rules—and a more conservative wardrobe. (Matsuda of Nicole, for one, designs a Madame Nicole line for this age.)

Age-dressing, though, has its limits. Japanese department stores, with an eye to women whose children were grown and gone, women with more disposable income, set up new "silver salons" and "golden age" departments in their stores.

The idea didn't work. Women shunned them.

"This fall, if you go to a favorite designer, you're almost sure to find good trousers there"

What's coming? A pair of trousers in a menswear fabric may well be this fall's most ever-present piece: Designers have shown these pants—prominently—in nearly every collection from Milan to Paris to Seventh Avenue, paired them with coats, jackets, pull-on sweaters, long cardigans, or standout sweaters for night. Among trousers, differences often are slight: Many have a dark charcoal-grey background, a subtle man's stripings or checks; some are a bit narrower than others or cropped to show a bit more ankle. This season, if you go to a favorite designer, you're almost sure to find good man's-style trousers there. One of the best sources, always, has been Yves Saint Laurent: Cut much like a man's, his trousers have a well-tailored ease on women. . . . This fall's layerings of costume jewels and wealth of precious-looking "paste" could easily turn one's mind to real jewels: some women will undoubtedly be pulling precious stones, this season, from their bank vaults. Mary McFadden, for her fall show, did even better than that: On each runway model, she layered diamonds, sapphires, emeralds—all genuine stones. The jewelry pieces were borrowed from Cartier . . . and valued, that one day, at $3.5 million.

For Zandra Rhodes fans (until August 14), there's *Zandra Rhodes: Fashion as Art* at The Art Museum of Santa Cruz County (California). You'll find dresses, fabrics, her lithographs and watercolors; Zandra's best-known artwork, though—her pink hair—stays in possession of the artist. . . . When Perry Ellis presents a collection, it seems, he finds nearly as much fun in his pieces' offbeat names as in runway proceedings. For fall, in this "Winter Sailing" group of clothes, you'll find "Commander's cloaks," "Regatta suits," "Shuffleboard sweaters," a "Camel Steamer for the Crossing." (Translation? Capes, flannels, cardigan sweaters, a camel-hair coat.) In the "Embassy Ball" group, too, there's "The Honorable Black Velvet Dress." It has long sleeves, a swirly skirt, a deep V and jet buttons in the back. It's a fetching dress . . . and that's an honorable notion, at least.

—KATHLEEN MADDEN

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Some days you look at your hair and you know something's wrong. It isn't responding normally, and experience tells you that means it needs "conditioning."

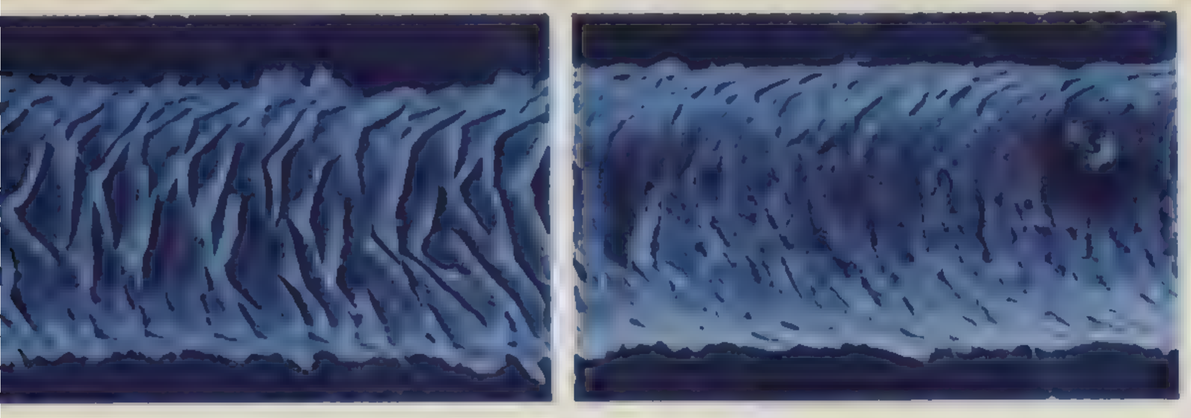

FIGURE 1. Redken uses a scanning electron microscope to show a damaged cuticle (magnified 1750 times) before and after using a surface conditioner. On the left we see raised cuticle scales, typical of overexposure to the sun and back-combing. To the naked eye, the hair looked dull and rough. After treatment with Redken Mira-9™ surface active rinse, right, the hair's surface was transformed. Mira-9 smoothed the cuticle scales to maximize shine and provided featherlight protection to avoid further mechanical damage.

But these days, how can you be sure which conditioning product will make your hair respond beautifully again? Even products claiming "professional formulas" may not solve the problem, *because what good is a professional formula without the professional?*

A Redken Salon Prescription takes the confusion out of conditioning.

There's a licensed professional hair stylist near you who not only knows the latest styling trends, but knows how to analyze your hair problem. And prescribe the right conditioner.

These stylists are the reason Redken® sells its products exclusively through salons.

First the stylist analyzes your hair to find out what's wrong.

You know the visible signs. Your hair looks dry, dull and may have split ends. Too many hot rollers or wet-brushing can do that.

What you can't be sure of is how deep the problem goes. Perhaps it's only surface damage. But it may go deeper, and be hidden from the naked eye. It takes a professional to find out what's really wrong and correct the problem.

That's the time to prescribe the conditioner.

Your stylist can explain how Redken conditioners are formulated to give your hair the proper balance of ingredients. And they fall into two basic categories.

There are conditioners that protect and smooth the surface, or cuticle, of your hair. (See Figure 1.) And conditioners that actually penetrate deep inside to reinforce the hair's cortex, as well as improve the outer surface. (See Figure 2.) Redken uses the term *reconditioning* to describe this penetrating treatment. During reconditioning, the appropriate formula is left on the hair for a specified time. Its benefits will last through several shampoos.

Your stylist can tell you whether your hair needs conditioning or reconditioning, which products to use at home, and how often. That's your personal Redken Salon Prescription.

So call us for the names of salons in your area where you can find this kind of prescribed personal hair care. And find out just how good your hair can look.

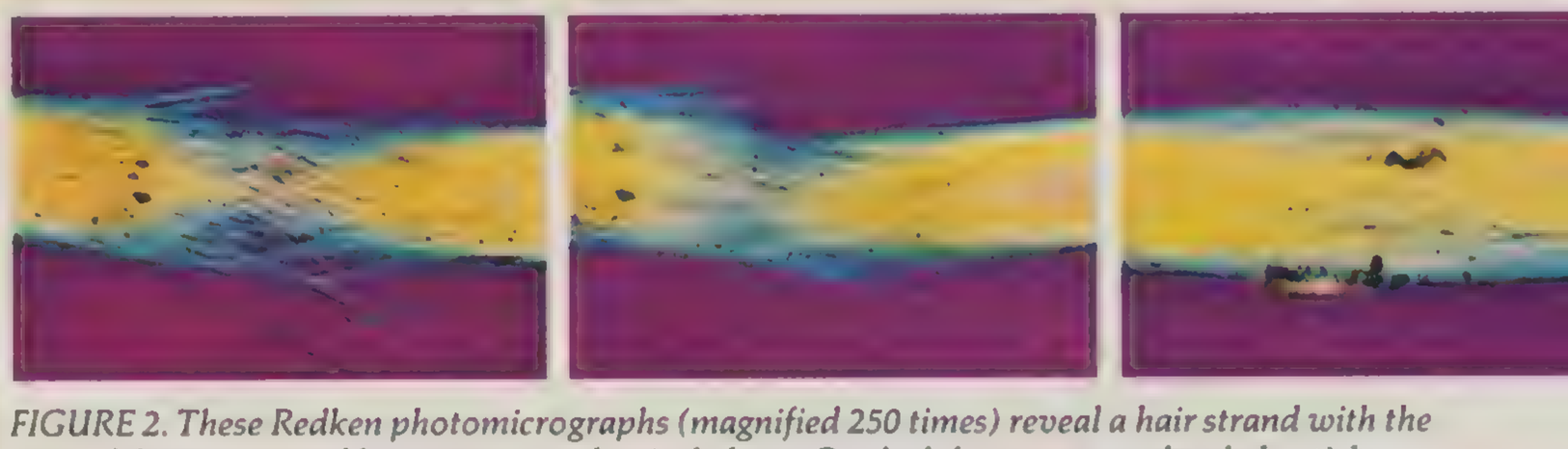

FIGURE 2. These Redken photomicrographs (magnified 250 times) reveal a hair strand with the type of damage caused by extreme mechanical abuse. On the left you see an abraded cuticle and a frayed, disordered cortex. To the naked eye the hair appears dull. It is also limp and difficult to manage. In the center, a surface conditioner smoothed the abraded cuticle to a degree, but the damage was far too great to be completely effective. Only a reconditioning treatment could put this hair back in top condition. On the right is a hair strand reconditioned with P.P.T. "S-77"® Redken's exclusive ingredient system of protein and carbohydrates (ingredients of the hair's cellular cement) has penetrated deep inside the cortex. The results were body, shine and manageability.

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VOGUE'S POINT OF VIEW/JULY 1983

THE NEWS

—AND WHAT THAT NEWS MEANS TO YOU AT THE START OF A VERY GOOD FASHION SEASON

It's no secret: the strongest, the most appealing fashion season—fall-winter—is the one that's starting now. But all fall seasons are not created equal: some, clearly, are better than others . . . and the one at hand is one that's very, very good. It's a season in which there is real news; a season in which designers have contributed a great deal of energy, thought, and imagination.

Another reason this year stands apart: the strong contrast in dressing you'll see on the pages—and in the months—ahead. There are now distinct, opposite ways of dressing—one coming from the Japanese and from certain "breakaway" European designers—offbeat, almost experimental in nature. And, in contrast, there is a more polished, a more "centrist" position—very sleek, very sophisticated—never boring, but not as far "left" as the first category. All of which makes for clear-cut differences and makes for a very rich, diversified season.

What follows here: a look at the best of the news . . . with a focus on the things that make the news particularly appealing.

The first thing: there is an attractive, inviting line to clothes—and it makes all the difference. There has been an unmistakable change in silhouette from last fall to this fall . . . with a new, unmistakable narrowness that applies day and night. It starts with a different shoulder—wider, squarer or rounder and softer—and it moves in on the body from there, but never in an exaggerated way. And everything shares in the difference—from a new-shape jersey dress to the new elongated line of a sweater over straighter trousers to the "biggest" dress at night—everything is narrower!

One of the most likable aspects of the season—and one of its real strengths—is a distinct "sportswear" orientation—at its strongest, not surprisingly, in the New York collections. Which doesn't mean a series of classic sportswear "pieces." Instead, shapes that are uncluttered, uncontrived, un-gimmicky. There is an overall ease, a more relaxed attitude, but everything has been refined, polished: these clothes are sophisticated, uniquely designed. And some of the best sportswear *ideas*—for example, the idea of a sweater—are translated into something quite new. Now, at night, an extravagant sequined "pullover" . . . or a long velvet turtleneck dress that slides on with the ease of a sweater. The sportswear reference is there . . . but with a difference.

When a season—as this one—provides answers, those answers begin with day dressing. This fall, the key to that is a new coat dressing. Coats are everywhere: coats that act as a base, that anchor a look. Coats that are often influenced by menswear—in the fabrics: wonderful tweeds, checks, plaids; in the clean tailoring—straight-lined, squared at the shoulder; in single or double-breasted coats. And there are coats that move in another direction—softer, rounder; coats with the coziness and luxury of an oversized wrap robe. All good coats share an ease, a generosity of scale—there is a real difference in the way they feel when they're on.

The big news under a coat for day: the season's new jersey dresses—surefire winners. With good reason: for all the narrowness, there's a softness, an ease in these new-shape dresses—often with dolman sleeves, and with clean bateau or low crew necklines. Another plus: you don't have to wait long to wear them—a jersey dress will probably be the first thing you'll want when the weather changes.

Another option under a coat—or on its own—a suit. A different suit: more often than not, with a longer jacket. And, more often than not, it's a suit with pants. If it is a suit with a skirt, the skirt is narrow, just covering the knee (sooner or later, the question of hemlines is bound to come up; the answer—when skirts or dresses are narrow, they look better a little shorter—to the middle or just covering the knee. If a skirt is longer, it's a skirt that has movement, softness at the hem). . . . Another look for a suit—one with a very short jacket—from just above the waist to way above the waist. Sometimes a jacket that's very soft, very rounded; sometimes, a jacket in a heavier topcoat-weight fabric—in which case, it becomes a charming chopped overcoat.

This is a season where knitting has a new meaning. When most of us hear the word, the immediate mental image is "sweater." And while there are sweaters, the most interesting knitting for fall doesn't look knitted—it's flatter, smoother, worked the way any fabric is worked. You'll find all of the season's strong points—from coat dressing to narrowness at night—translated into knit with very beguiling results.

In every season, there is one standout accessory. This season, no question—it's gloves! There are countless variations on the gauntlet in wool, cashmere, snakeskin, leather; sometimes, studded, jeweled, edged in fur. There are gloves that wrap and tie up the arm. There are fingerless gloves to layer over other gloves. There are gloves to change the mood of everything you'll be wearing.

What keeps getting better and better: shoes, stockings, boots—everything that has to do with feet and legs has undergone a design explosion over the last year or two—one that's still going on. The differences this fall: very sleek, high-heeled pumps in very dark colors; sometimes in matte textures; often sliced with bright-color accents. Another change—to menswear-inspired shoes—classic, tailored; to new rugged black boots and walking shoes on heavy-duty lug soles. On the leg—interesting texture/pattern combinations: small houndstooth checks, plaids, abstract designs.

In the end, the true test of a fashion season is in the wearing. Superlatives won't convince you: good clothes will—and this season's clothes are very good. You'll find what you're looking for . . . and you'll find charming surprises along the way—from the delight of a tiger-striped sweater to an adorable velvet hat with a spiky feather to rhinestones just "made" for tweeds. You'll find attractive, modern ways to look from designers who've clearly done their homework. Whether you go for a dolman-sleeve jersey dress and sharpen it with an offbeat leather glove or you go for the swagger of an oversized balmacaan in tweed and throw it over a plaid suit or you go for the quiet dazzle of a beaded sweater over grey flannels at night—you're going for the best of a very good season . . .

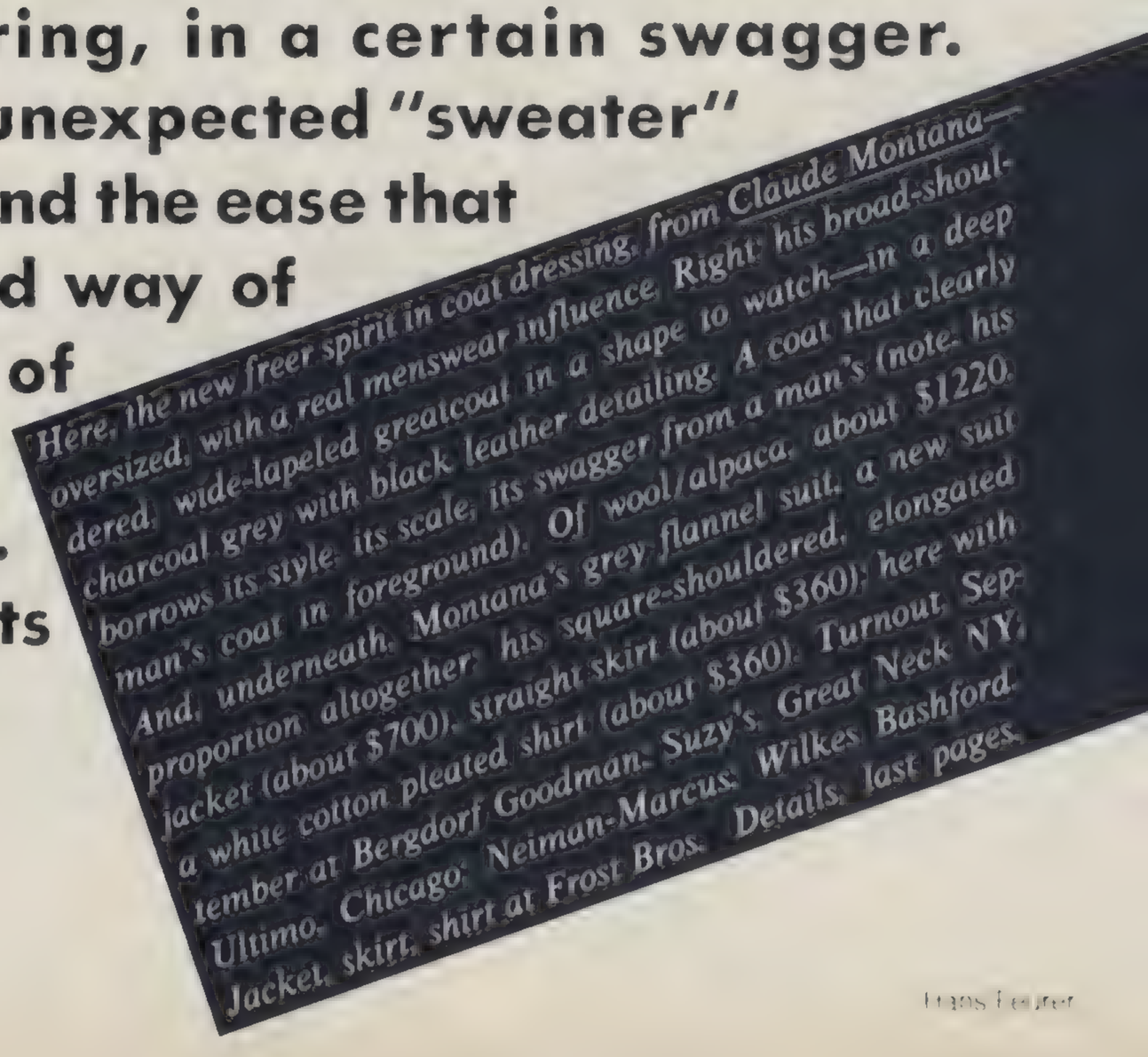
Helmut Newton

Here, the essence of fashion now: two distinctly different directions, two distinctly different points of view. Opposite: The polished style, in a suit from Saint Laurent Rive Gauche: houndstooth wool with a wide-shouldered line, a short skirt. The contrast: the freer spirit—symbolized, this page, left, by Issey Miyake: his big overcoat in black and white cotton/wool/nylon blend, with a funnel-neck dress. And, center, in another funnel-neck dress, in taupe cotton, with a leather tabard. Man's clothes, Issey Miyake. Saint Laurent Rive Gauche checked suit: jacket, $825; skirt, $300. Saint Laurent Rive Gauche Boutique Femme, NYC; Saint Laurent Rive Gauche Boutiques, Southampton NY; Fort Meyers FL; Scottsdale AZ; Dayton's; I. Magnin, Chicago and San Francisco. Issey Miyake coat, $800; dress underneath, $540. Turnout, July at Barney's; Alan Bilzerian, Boston and Worcester MA; Apropos, Southern California and Las Vegas NV. Taupe dress, $325; tabard, $650. Turnout, late August at Charivari, NYC; Pegasus, Philadelphia; Neiman-Marcus. Prices approximate. More stores, details, see last pages. All hair/makeup by John Sahag/Tyen of Paris.

Hans Feurer

look at fall '83...in the best of the collections from Paris/Milan/Tokyo, there were two distinct fashion directions. On these twenty pages, you'll see them both, clearly juxtaposed. One represents a sleek, polished point of view, including the "finish" of shorter hair—softer, sleeker—and the finish of a sophisticated makeup. The other—freer, more experimental from head to toe—in clothes by "breakaway" European designers and by the Japanese, often with hair and makeup that have the same experimental, eccentric feeling—longer, free-flowing hair, unexpected makeup coloring used in unexpected ways. Seen side by side, both views make us think a little differently about what we want from fashion now...and, in both, are the 'points to watch'—the key changes of the season.

- A difference in shape—shape that begins with a widened, rounded shoulder or squared shoulder, scaled big, then narrowing (you'll find it in coats, in jackets, in suits).
- Narrowness, more pervasive than ever, at night especially.
- A clearer-than-ever menswear influence—in classic patterns and tweeds, in tailoring, in a certain swagger.
- Knitting, in sophisticated, unexpected "sweater" dressing for day and night—and the ease that comes from that very relaxed way of dressing. Starting here, all of the above and more —in the best of the season's changes ... the best of the season's contrasts



Here, the new freer spirit in coat dressing, from Claude Montana—oversized, with a real menswear influence. Right: his broad-shouldered, wide-lapeled greatcoat in a shape to watch—in a deep charcoal grey with black leather detailing. A coat that clearly borrows its style, its scale, its swagger from a man's (note: his man's coat in foreground). Of wool/alpaca, about $1220. And, underneath, Montana's grey flannel suit, a new suit proportion altogether: his square-shouldered, elongated jacket (about $700), straight skirt (about $360); here with a white cotton pleated shirt (about $360). Turnout, September at Bergdorf Goodman; Suzy's, Great Neck NY; Ultimo, Chicago; Neiman-Marcus; Wilkes Bashford. Jacket, skirt, shirt at Frost Bros. Details, last pages.

the contrast:
the freer
spirit!

the contrast:
the polished style

What stands out at night in this sophisticated way of dressing: luxurious looks that make a point of narrowness, of line. They go a lot further, look a lot newer than anything "big." News—in two exceptional evening looks—both based on the idea of "sweater-and-skirt" dressing. . . . From Saint Laurent Rive Gauche, *left*, one of the best—most attractive—ways to look at night, now, anywhere: his sophisticated sweater-and-skirt dressing—with a difference! Here, his beautiful sequined black wool evening sweater, hip-length, small-shaped, about $410, and a long sheer, ultra-narrow bias-cut black skirt in net/black lace, embroidered in sequins. About $1080. Bloomingdale's; Sakowitz; Saint Laurent Rive Gauche Boutiques, Philadelphia; Washington DC; Atlanta; San Francisco. And, *right*, from Valentino Boutique, another "star" look, all narrowness, all body-close line: his broad-shouldered black cashmere/lambswool sweater with the deepest plunging V, held with a jeweled half-moon clasp (about $765), and short black velvet tulip wrap skirt, curving from hip to hem. About $610. Turnout, September at Valentino Boutique, NYC; Saks-Jandel; Ultimo, Chicago; Sakowitz. Skirt at Nan Duskin; Martha, Palm Beach and Bal Harbour. Details, stores, last pages.

Helmut Newton

the contrast:
the freer
spirit!

At Comme des Garçons, left, an undercurrent of narrowness, even with big-scaled layering. Here, in an unusual grey wool/nylon dress, the nubbled fabric knotted, holding the body, revealing the body. Late September at Henri Bendel; Alan Bilzerian, Boston and Worcester MA; Linda Dresner, Troy MI; Ultimo, Chicago; Macy's, San Francisco; Charles Gallay, Beverly Hills. From Yohji Yamamoto, the big scale of coat dressing—fashion thinking, opposite. Far right, his enormous black wool funnel-neck coat, exaggerated for effect, with wide-cuffed sleeves. About $605. Mid-August at Bergdorf Goodman; Alan Bilzerian, Boston and Worcester MA; Ultimo, Chicago; Neiman-Marcus; Macy's, San Francisco. Center, another oversized coat from Yohji Yamamoto, this one in black wool, (about $600), layered over a slim navy wool funnel-neck dress, (about $300), here with skinny black "leggings" (about $200). Sept., Charivari, NYC; Alan Bilzerian, Boston and Worcester MA; Knit Wit, Philadelphia; Ultimo, Chicago; Hattie Near right, man's coat, Yohji Yamamoto. Details, more stores, last pages.

Something totally different at night, opposite page—Claude Montana's unique new leather torso dress, with its long, soft-falling black cotton voile skirt. Far from conventional; tough, but underscored with an offbeat kind of charm and very narrow! About $1095. September at Bloomingdale's, Martha, Palm Beach and Bal Harbour; Neiman-Marcus; Sakowitz, Theodore, Beverly Hills. Man's black "diver's" coat from Jean Paul Gaultier. And, right, from Azzedine Alaia, more in the way of a different proportion, done with his distinctive twist—in the big, rounded oversized shoulder of his ultra-short black leather/shearling jacket (echoing the shape of his man's version, above) over the leanest wool knit dress—short, curving, sensational. Jacket, about $975. Dress, about $350. Turnout September at Bergdorf Goodman, Hattie, Birmingham MI; Ultimo, Chicago; Neiman-Marcus; Charles Gallay, Beverly Hills. Dress at I. Magnin. Details, last pages.

A different point of view at night: the sinuousness of a very narrow line . . . the impact of black with a new ornamentation. The all-out allure of body consciousness, of narrowness, in Karl Lagerfeld's enticing evening dress, *opposite page,* the newest dress in Paris . . . two layers of threaded silk georgette, deeply cut away at the arms; cut on the bias for a whole new kind of focus on the body—in black lifted with the ornamentation of his signature rhinestone arrows. About $1395. For Chloé. Saks Fifth Avenue; Neiman-Marcus; I. Magnin. . . . *This page:* The dinner coat of Gianni Versace—another example of the pervasive narrowness in this sophisticated category of dressing . . . a narrowness that starts with a big, rounded shoulder—a coat that can go out all night, every night! In black vicuña banded with the shimmer of satin. About $1270. Mid-July at Altman's; Gianni Versace Boutiques, Miami, Houston, Beverly Hills, San Francisco. Details, next to last pages.

the contrast: the polished style

Helmut Newton

the contrast:
the polished
style

Known elements—coat dressing, suit dressing, menswear dressing—given a whole new edge, a whole new polish. The narrow line continues for day . . . *Top far left:* Emanuel Ungaro's easy, double-breasted, big-shouldered drop of a coat in wool (fabric, Loro Piana; about $1175), color-keyed to his suède ascot shirt (about $925), and pinstriped wool pants, about $475. August at Emanuel Ungaro Boutique, NYC; Nan Duskin; Stanley Korshak, Chicago; Loretta Blum, Dallas; Mary V's, Tyler TX; Bullocks Wilshire, Wilshire Blvd. . . . Krizia's way with coat dressing, *bottom far left:* the luxury of a big, beautiful striped mink coat . . . and the surprise of a little eelskin skirt (about $675), pulled together with a grey wool jacket (about $640) and white silk blouse about $450. Jacket, blouse, skirt at Bergdorf Goodman; Giorgio, Beverly Hills. . . .

Top left: Gianfranco Ferre's approach to coats—a gutsy black leather trench, based on a man's, collared in grey beaver, lined in wool flannel. About $3560. Saks Fifth Avenue, NYC and San Francisco; Theodore, Beverly Hills. . . . *Below left:* The man's coat from Giorgio Armani—boxy, tweedy, terrific! About $1025. More appeal—the news in suits: a menswear grey wool/silk pinstripe jacket (about $610), with a matching narrow skirt (about $260), and a pinstripe silk blouse, about $400. Turnout at Bergdorf Goodman; Ultimo, Chicago; Harzfelds; Colbert's, Amarillo TX. Jacket, skirt, blouse, at Neiman-Marcus; I. Magnin. Details, more stores, see next to last pages.

Helmut Newton

Key points of the season—the coat, the suit—each with a new proportion, a new narrowness. The unique polished style of Karl Lagerfeld at Chloé . . . It starts with his innovative approach to a coat, *left:* the different silhouette achieved by a bigger, rounder shoulder . . . and the difference of a longer, bigger, dropped lapel. In black and brown striped wool, (about $875), pulled together with a matching muffler (about $100), black wool skirt, (about $305), and the witty dazzle of his signature rhinestone arrow pin. Mid-July at Saks Fifth Avenue, NYC; Neiman-Marcus; I. Magnin. . . . And, *right,* the beginning of different takes on a short-jacketed suit, in menswear glen plaid alpaca/wool . . . the jacket unexpectedly knotted in front, (about $720) the neckline filled in with a matching muffler, (about $155) the straight skirt (about $410) worn over a black wool underskirt (about $90) and everything slipped under a matching collarless cape of a coat (about $1160). Karl Lagerfeld for Chloé. Turnout mid-July at Saks Fifth Avenue, NYC; Rich's; Claire Pearone, Troy MI; Neiman-Marcus; All pieces, except coat, at John Wanamaker; jacket and skirt at Bullocks Wilshire. Details, see last pages.

the contrast: the polished style

Helmut Newton

the contrast: the polished style the freer spirit!

The narrowness of line on one side—sleek, finished . . . and the bigger scale, the raciness of "the other side!" From the designer who "invented" the coatdress, Yves Saint Laurent: an unexpected turn, *right,* in leather—very strong, sportif yet dressed. Again, what hits you immediately—the narrowness, the trimness, the all-out sleekness. Saint Laurent Rive Gauche. About $1750. August at Saks Fifth Avenue, NYC; Montaldo's; Hattie, Birmingham MI; Saint Laurent Rive Gauche Boutiques, Jacksonville FL, Palm Springs, Beverly Hills. . . . An opposite concept in a coat, *far right,* from Fendi—a knockout with a bigger scale, an innovative mix of long and short fur—of Mongolian lamb and squirrel; an unexpected play of color. About $14,500. Coat at Bergdorf Goodman; I. Magnin, Chicago; Neiman-Marcus. Details, next to last pages.

Helmut Newton

The contrast extends from head to toe, with a totally different approach to hair, makeup, shoes—elements that combine to create a cohesive look and impact: shorter hair, "familiar" shoes, controlled makeup on the one hand . . . and, at hand here, a free-flowing tumble of hair with a mixture of textures . . . and an experimental hand with makeup, creating the surprising effects throughout these freer spirit pages—lines, slashes, circles, eyeliner, eyeshadow on the face. This page: A new source of inspiration for shoes . . . it could be from men or workmen or, here from peasants. Comme des Garçons' strappy little black leather booties, about $250. Late September at Henri Bendel; Alan Bilzerian, Boston and Worcester MA; Linda Dresner, Troy MI; Ultimo, Chicago; Charles Gallay, Beverly Hills; Macy's, San Francisco . . . Beauty Note: The starting makeup, left—Summer Wine eyeshadow and Soft Black eyeliner striped across the face; Glazed Honey lipgloss adding a natural highlight to the mouth. All, Maybelline. The black wool funnelneck coat by Yohji Yamamoto. Details, more stores, see last pages of this issue.

the contrast:
the freer
spirit!

On these ten pages, the best of the news for fall . . . and the best of what American designers do best: clothes that share a unique "sportswear" orientation in their ease, in their uncontrived manner, in their simplicity of shape. Underlying the news—and you'll see the season's points of difference throughout—the beat of sportswear dressing that's been refined, polished, given a whole new sophistication. . . . Starting here with a new interpretation of a suit from Perry Ellis, *right*. A unique proportion, uniquely-designed pieces: his cropped jacket in heavy black wool melton cloth (about $220). And a new multi-gored longer skirt—in navy wool flannel—with a high, small-fitting waistband, narrowness through the hip, then softness (about $220). Plus his new "kerchief"-neck blouse in silk plaid (about $250). Late Aug. at Saks Fifth Avenue, NYC; Ultimo, Chicago; Bal-liet's; Bullock's, Beverly Center. These two pages: videotape [illegible] ages in background, by Peter Kagan; hair, Christiaan; makeup, Lydia Snyder. Details, more stores, see last pages.

THE NEWS FOR FALL... WITH A DIFFERENCE: A RACIER STYLE, AN

UNMISTAKABLE EASE—REFLECTIONS OF A NEW AMERICAN ATTITUDE

A NEW AMERICAN ATTITUDE . . . REFLECTED IN A CHANGE OF SHAPE

At Geoffrey Beene it's never a question of following the season's "news." Instead he follows his own particular fashion star and, this season, he's developed a totally new shape that starts with rounded, softer shoulders—it sets up a different line, a different proportion. The new shape—the perfection—of a jersey dress at Beene, *left*, in black wool, rounded through the shoulder, small everywhere else, with his signature "waved"-and-quilted set-in waistband. About $690. August at Bergdorf Goodman; John Wanamaker; Montaldo's; Neiman-Marcus; I. Magnin; Liberty House, Honolulu. . . . The new proportion of a suit, *right*—with a new short jacket—an evolution of a Beene "classic." Now, with a distinctive roundness of shape, and softer-shaped fuller pants—both, in a double-faced black worsted wool. Underneath, a simple "T-shirt" in wool and silk with a curved, wrapped belt. About $2345. September at Saks Fifth Avenue, NYC; Nan Duskin; Rich's; Jacobson's; Dayton's; Balliet's. Details, last pages.

Arthur Elgort

—SOFTER, ROUNDER—IT'S A DIFFERENCE TO WATCH!

A NEW AMERICAN ATTITUDE . . . REFLECTED IN THE IDEA OF

A SWEATER—DAY AND NIGHT

In a season of sweater effects and sweater influences, a charming example of the real thing, *left:* Calvin Klein's elongated sweater top in a beautiful deep-rose ribbed wool knit. Very narrow, with a very high buttoned—or not—turtleneck, about $350. Here, over his classic black and white houndstooth-check trousers (about $210)—it's sportswear dressing at its purest . . . its best! Saks Fifth Avenue, NYC; Kaufmann's; Montaldo's; Jacobson's; Dayton's; Frost Bros. . . . The whole idea of sweater-and-skirt dressing moves into evening—but!—with a luxury of fabric that's outstanding. At Bill Blass, *right,* a small, simple, hip-long black pullover entirely sequined, bugle-beaded, strewn with cabbage roses. Over a leggy wrap skirt—in black "tapestry" moire silk taffeta with an asymmetric side panel and watercolor roses. The look is very dressed, the mood is very easy—the key to the best evenings now. About $3850. September at Martha; D.H. Holmes, New Orleans LA; Balliet's; Neiman-Marcus; Frost Bros.; I. Magnin. Details, stores, last pages.

Arthur Elgort

In a year of great coats—a show-stopper, *far right:* Bill Blass' menswear-inspired bal-macaan. All the richness of a bigger scale. And all the dash of the best menswear patterns: the coat in black/white tweed laced in cinnamon over his longer, straighter jacket in cinnamon laced plaid with black and white checked trousers! Total turnout about $2400. September at Saks Fifth Avenue, NYC. Bibbing-Jersey Neiman-Marcus. Amen Wardy, Newport Beach CA. I. Magnin. . . . A subtle difference, *near right,* and another suit option at Geoffrey Beene: his menswear-feeling checked tweed in the lightest double-faced zephyr wool. With a longer, collarless jacket—rounded at the shoulder, slightly "curving" on the body—and a matching narrow skirt with his signature curved waist; the simplest collarless alpaca/wool polo-sweater underneath. About $1950. Aug., Lord & Taylor; D.H. Holmes, New Orleans; Swansons on the Plaza; Frost Bros.; Details, last pages.

A NEW AMERICAN ATTITUDE . . . THE SEASON'S STRONG

Arthur Elgort

MENSWEAR COAT DRESSING/SUIT DRESSING

A NEW AMERICAN ATTITUDE

...REFLECTED THIS FALL IN A CHARMING DIFFERENCE AT NIGHT

The news for evening is pervading narrowness: a winter take on black, a perfect simplicity of shape. All of the above for All is Galanos black silk velvet turtleneck dress, hot-lined on the shoulder—an evening dress that slides on with all the ease of a pullover. About $470. August at Altman's; Saks Jandel; Marshall Field's; Ballet's; Bullock's; Nordstrom, Portland OR. . . . And, *near left,* from Oscar de la Renta, side-slit, ankle-length black velvet with "jeweled" medals and ribbons—it's all-out evening, and it's narrow, racy, indicative of a whole new spirit! About $3335. Late September at Saks Fifth Avenue; Lillie Rubin-South and West; Balliet's; Neiman-Marcus; I. Magnin; Frederick & Nelson. Details, more stores, last pages.

It's a terrific year for feet.
The best shoes yet. The most appealing legs.
. . . Nothing kicks off a look faster

The prime shoe, day and night: a pump—racy, sleek, on high, shapely heels. The prime colors, in a year of dark clothes—black; darks; and, newest, anthracite grey. Often spiked with bright color, texture, glitter, shine. Important newcomer: the gutsy man-tailored shoe or boot. In highly polished calf, rough country leather, suede; on low or medium stacked heels, crêpe or lug soles. . . . "Dressed" legs are here to stay. Particularly when clothes are patterned, textured, leggy. What you'll see for day: Deep colors, opaque and semi-opaque. Yarns that add texture but not weight. Freewheeling patterns—small or large, rarely lacy. More news: layered legs. Sock over sock, sock over panty stockings, leg warmers, ankle warmers. Evening legs are sheer, flocked, glittered; with decorative seams, tuxedo striping. . . . What catches you first about this year's shoes: a sense of quality, of fine leather, beautifully crafted. You see it, *near right,* in Charles Jourdan's snakeskin pump. The matte finish is news. The anthracite grey is as neutral as black or brown. And the proportion's perfect with Norma Kamali's longer skirt. Shoes, about $195. Charles Jourdan, Trump Tower, NYC; Montaldo's; Sakowitz, Houston TX and Scottsdale AZ. With it, grey panty stockings printed in black. By Electric Sok!. $10. Bergdorf Goodman. . . . Another strength of this strong accessory season: gloves—witty, inventive . . . layered! From Aldo and Ivo Portolano, grey leather gauntlets with a trompe l'oeil bracelet. . . . Great look at night, *far right:* Geoffrey Beene for Andrew Geller, a black-and-silver calf pump with Anne Klein's silver-seamed black panty stockings, for Camp Hosiery. Here with Bill Blass's coat. Shoes, about $134. August at Saks Fifth Avenue, NYC; Jacobson's. Panty stockings, about $10. Lord & Taylor; Marshall Field's. These twelve pages, hair and makeup, Rick Gillette. Details, see next to last pages.

Steven Meisel

LES

A slender legs...

When you see a boot, it's special! Layered for instance, as in this soft black leather boot, *left*, with blue suede "leg warmers." By Walter Steiger. About $450. Mid-July at Walter Steiger, Madison Avenue, NYC. . . . More news: "leg warmers" for your arms, too. These, in black-to-purple reversible wool, snap on. Sachiko for LaCrasia. And sheer black panty stockings with a metallic pattern. By Hue. About $12. Bergdorf Goodman; Neiman-Marcus.

Steven Meisel

. . . . As versatile as black, but racier; Walter Steiger's deep-grey suede pump, *right*, on a high, rounded heel. Worn with textured, tweedy grey-white panty stockings. And, if you're up to it, a gunmetal ankle bracelet. Shoes, about $200. Mid-July at Walter Steiger, Madison Avenue, NYC. Panty stockings by Hue. About $17. Saks

line . . . sophisticated all-out layering

Fifth Avenue; Gidding-Jenny; Robinson's California. . . . More of the differences in gloves: they're decorated with color, appliqué, studs, trompe l'oeil, or real jewelry, fur. These fox-trimmed Antron/Lycra gloves, Anne Klein by Aris. Details, on last pages.

Pumps with an added dimension—color, texture, shine, dash

Upbeat: the dark matte leather pump spliced with brightly colored patent leather. *Far left:* Walter Steiger's matte black calf shoe with red patent for the heel, around the arch. About $210. Walter Steiger, Madison Avenue, NYC; Ultimo, Chicago. Worn here with black houndstooth-patterned panty stockings by Geoffrey Beene for Bonnie Doon. About $8. Lord & Taylor, NYC. . . . *Below:* Another black matte calf pump, with chrome-yellow patent around the back. By Pancaldi. About $142. Bonwit Teller, NYC and Chicago; Neiman-Marcus, Beverly Hills. Toast-of-the-town panty stockings. White martinis on black. Gambit by Dorothy Jones. About $12. Bergdorf Goodman; Hudson's; I. Magnin. . . . Big this season: small, offbeat hats—berets, bikers caps, and here, Norma Kamali's black felt "duckbill" to wear with or without the feathered signature patch. For Stetson Hats. If you want your fingers free, want to layer your gloves: fingerless gloves! These in black cashmere by Sachiko for LaCrasia. On the other hand, black kid with fur and studs. By Isabel Canovas. . . . Conspicuous by their absence: sandals. The standout shoe for evening: a closed-toe pump with a punch line—color, texture, glitter—at the back. *Below,* Maud Frizon's black suede with a gold fan-shaped back. About $200. Maud Frizon, NYC and Bal Harbour; Neiman-Marcus. What works with most shoes at night: black, sheer, lightly patterned hose. Here, a zig-zag pattern from Round-the-Clock. About $5. Bloomingdale's; D.H. Holmes, New Orleans; Bullock's. What works for most nights: a short dress like Oscar de la Renta's. Details, see last pages.

Steven Meisel

NEW GROUND RULES

Not the shoes off his feet...but close

Missing till now: precisely the right shoe/boot to set up all the menswear looks in clothes. This season, you'll find a variety. The details based on a man's footwear, but refined, polished, and very comfortable. *Above:* Joan and David's flat-heeled, perforated brown calf oxford. About $98. Bloomingdale's; Ann Taylor, Washington DC and Beverly Hills; Neiman-Marcus. In the same spirit, Trimfit's knee socks. About $4. August at Lord & Taylor. Turnout, Basco by Gene Pressman and Lance Karesh. The brown reptile gloves by Carlos Falchi. . . . Another option, *right:* Perry Ellis' perforated brown calf pump, ungimmicky, clearly meant to walk in. About $150. Mid-July at Henri Bendel; Marshall Field's; Neiman-Marcus. The panty stockings: drifting copper-y leaves on black. Gambit by Dorothy Jones. About $12. Bonwit Teller; Marshall Field's; Robinson's, California. More news: Carlos Falchi's black suede gloves with brown leather cuffs, silver studs. And, now, the "bubble" bangles, Robert Lee Morris at Artwear, go over gloves. Details, stores, last pages.

Steven Meisel

NEW GROUND RULES

Beauty Note: Choose any lip-color, as long as it's pink! Here, Merle Norman's Plaza Pink. Motorcycle courtesy of Harley Davidson of New York City, Inc. Details, last pages.

Steven Meisel

For moving double-quick: Vittorio Ricci's ankle boots, *opposite,* lug soles, ankle straps, the deepest green. About $225. Late July at Saks Fifth Avenue; Joseph's, Chicago. The layered legs: Hue's grey cotton panty stockings, topped by three pair of colored, black-edged warmers. Panty stockings, about $18. Leg warmers, $4, each. Bergdorf Goodman; Jacobson's; Marshall Field's. . . . Sleek and smooth as a glove, *this page,* Mario Valentino's flat-heeled black leather shoe—the front just folds over and buttons. About $175. Mid-August at Mario Valentino, NYC; Neiman-Marcus; Bullock's. . . . The leg interest: "Matisse" designs on black panty stockings by Hue. About $12. Bloomingdale's; Ultimo, Chicago; I. Magnin. . . . The layered gloves by Sachiko for La Crasia. The bracelets by M&J Savitt.

No contest. You haven't seen boots, shoes, or legs like this before

Animal patterns are everywhere

. . .and upbeat all the way

NEW GROUND RULES

One thing boots are definitely not this season—elongated shoes! They're always unique in some way. You'll see fur, snakeskin, suede. Man-tailored boots on lug soles. And eye-catching delights like the appliquéd calf "zebra" boot, *opposite,* on a high stacked heel. By Andrea Pfister. About $740. Saks Fifth Avenue, NYC; Marshall Field's; Amen Wardy, Newport Beach CA. Leather "zebra" gloves, Anne Klein by Aris. For a perfect combination of color, texture, shape, La Marca's rosy snakeskin pump on a thin thin heel. About $265. La Marca, NYC; Soldati, Minneapolis MN.; Lina Lee, Beverly Hills. With Hue's black panty stockings cross-hatched in white. About $12. Mid-July at Ann Taylor; Marshall Field's; Neiman-Marcus; I. Magnin. . . . *This page:* More zebras, Perry Ellis' striking pullover. More news, matte snakeskin. Example, . Charles Jourdan's high-heeled black pump. About $195. Charles Jourdan, Trump Tower, NYC; Hess for Her, Washington DC; Battaglia, Boca Raton and Miami FL. Gloves, Anne Klein by Aris. . . . *Beauty Note:* Pale lips, strong eyes, *left,* Elizabeth Arden's Lipgloss in Clear Shine over Honey Mauve, Wine eye pencil. Details, see last pages.

Steven Meisel

Avedon

THE FAMILY THAT PLAYS TOGETHER... ON BROADWAY

Onstage now: powerful public rites of nostalgia for the families we wish we had, or like to think we have had. In the exuberant revival of *You Can't Take It With You,* the Sycamore clan is a squirming nest of loving eccentrics by day who can still join hands around the table each night. In Pulitzer-prized *'night, Mother,* Marsha Norman offers the shards of a family, a mother and daughter mourning their missed connections, the family that might have been. The Jeromes of *Brighton Beach Memoirs* were concocted from Neil Simon's airbrushed memories of his own Depression-ridden Brooklyn childhood—a sprawling brood who, when they sit down to dinner, generate enough anxiety to fuel all five boroughs. To be part of a tribe, a voice in the din—is it worth putting up with looniness for the sake of love? Resoundingly "yes," says Jason Robards, who plays the Sycamore's grandpa. "Family pays off."

YOU CAN'T TAKE IT WITH YOU

. . . But theatergoers can. A warm bath of euphoria—that's what you get from this 1936 classic about a family whose lives beam on everyone who drops into their enchanted circle. "There are houses like this and families like this," says Colleen Dewhurst, who plays the booming Grand Duchess Olga, a Russian exile who's now a waitress. "If they like you, they seduce you into staying, into becoming an extension of the family. They won't permit you to remain a guest."

Hart and Kaufman wrote the play for laughs, director Ellis Rabb brings out its sweetness. The cast, bottom row, from left: Christopher Foster, Sycamore son-in-law; Jason Robards, grandpa, family cornerstone; Carol Androsky, balletomanic daughter; Alice Drummond, drop-in actress. Second row: Elizabeth Wilson, "artiste" mother; Bill McCutcheon, iceman who stayeth; Arthur French, Rosetta Le Noire—more family than "help"; Colleen Dewhurst; James Coco, Rooshian emigré. Back row: Maureen Anderman, Nicolas Surovy, the touching young lovers; incendiary father Jack Dodson; Frances Helm, Richard Woods, the high-tailed prospective in-laws; Orrin Reiley, bureaucratic IRS man; Wayne Elbert, William Castleman, Page Johnson, G-men.

BRIGHTON BEACH MEMOIRS

Matthew Broderick

In the play, he's a sulking, Depression era teenager with two winning weapons: a black notebook to record his family's *Sturm und Drang*, a black wit to dodge his mother's accusatory arrows and to deflect his hot lust for his live-in cousin. Twenty-one-year-old Broderick's own weapons are sweetness and formidable talent. *WarGames* is his current film

'NIGHT, MOTHER

Anne Pitoniak
Kathy Bates

An evening of theater that rips you apart and heals you and makes you forget, for long, transcendent stretches that you are at theater and not watching life itself. And when you do recall your whereabouts, it is to marvel at the performances in this two-woman play about "the close and mysterious relationship between mother and daughter," as Kathy Bates (standing) says "It's a thrill just to be up there—the power of the play surging through us has brought us to the peak of our powers."

Avedon

SHE WRITES PLAYS THAT TAKE YOU TO THE EDGE OF WHAT IS BURIED IN YOU...

A CONVERSATION WITH THE PULITZER PRIZE-WINNING AUTHOR OF BROADWAY'S TRAGIC AND TRIUMPHANT 'NIGHT, MOTHER

BY AMY GROSS

MARSHA NORMAN

Marsha Norman, thirty-five, is a small, articulate heavy smoker, self-possessed and impeccable. She writes plays that have the moral texture of the great American dramas and the penetration of the great tragedies. *'night, Mother,* and *Getting Out* (which ran Off-Broadway in 1979) take you to the edge of what is buried in you—secret griefs, the fear of death, the "you" you've denied in order to get by. Norman drags out what is buried, she exposes all the sides of it—and you discover that instead of catastrophe, when the truth comes out, there is a reconciliation. These plays drop into your heart and expand there.

Getting Out, for example, is about a woman who has been trouble all her life, to herself and everyone around her. Arlene has just gotten out of prison where, to save herself, she broke the spirit of the wild girl she used to be—"Arlie," mean and destructive, but also proud and vivid.

The play, surprisingly, is about Arlene's reconciliation with Arlie: those two need each other.

"Arlene was told in prison, if you just behave, if you just do your work and knit, everything will be all right," Marsha Norman says. A woman doesn't have to go to prison to walk into that advice. "The best comment I ever received about *Getting Out* was—a man from Terminal Island (that's a big prison in California) came to see the play and then wanted to know where I'd done my time. And I think that's a question for all of us about our lives. You know, where have we done our time? Because we have all done it."

In *'night, Mother,* the question is: what is life worth to you? What do you need to keep going—what are your minimal demands? Here, a woman who has behaved herself all her life suddenly goes out of control—out of other people's control. Jessie lives in a nondescript house somewhere in America with her mother, a widow in her early sixties who likes sweets and chat and the manicure Jessie gives her once a week—tonight. Jessie goes down her list of chores tonight and announces that after the manicure, she is going to kill herself. The play—the next ninety minutes—is Mama's and Jessie's wrestling for Jessie's life. Mama rises from the ordinary to cajole, threaten, beg, tempt, rage, grieve, amuse—it's a dance of life.

Jessie argues that things aren't ever going to get any better. Her husband left without a word, their son is off somewhere going bad, she's failed at every job she's tried. Another man, another job? Mama promises that change will make the difference. Jessie is not taking any more of life's bribes. She pits her blind hopelessness against Mama's blind hopefulness. "I read the papers. I don't like how things are. And they're not any better out there than they are in here," Jessie says. And nothing tastes good to her . . . if only something tasted good, like rice pudding. "Rice pudding is good," Mama says encouragingly. "Not to me," Jessie says. She is her own greatest disappointment. "*I'm* what was worth waiting for—and I didn't make it." She wants out—she wants the dark and quiet of out.

After the shot, in the last few moments of the play, it becomes clear that Mama goes on. We would not have expected triumph, heroism, from this most ordinary of women but she does triumph. She is, as we say now, "a survivor." Through Mama, we all come through.

Through Jessie, we remember our freedom to choose—the fact that every day we choose—life or death. Jessie has questioned life's animal rule—just keep going—and discarded it. Despair is one of the seven sins, but the way Marsha Norman has written the part, Jessie dignifies despair. She's not guilty of weakness or self-pity or of any other aloof and smug charge. She is doing the best she can. By taking her own life—which she owns, Marsha Norman insists—Jessie is saving herself, the only way she knows how.

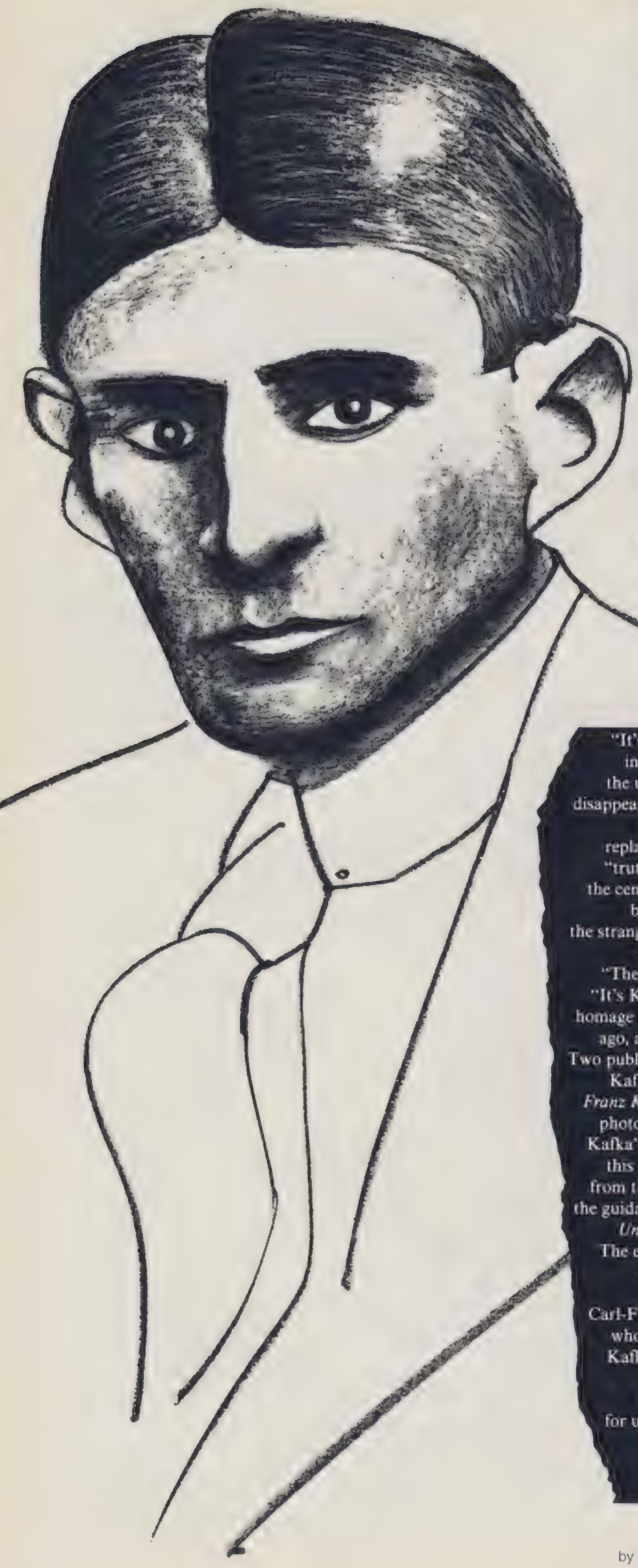
"I wasn't at all intending to make a case for suicide," Marsha Norman says. "I was simply trying to understand what a person feels who is planning to kill herself. I think everybody in the theater—except Jessie—is on Mama's side, fighting for their life every minute and, in a sense, coming to terms with the issue of suicide.

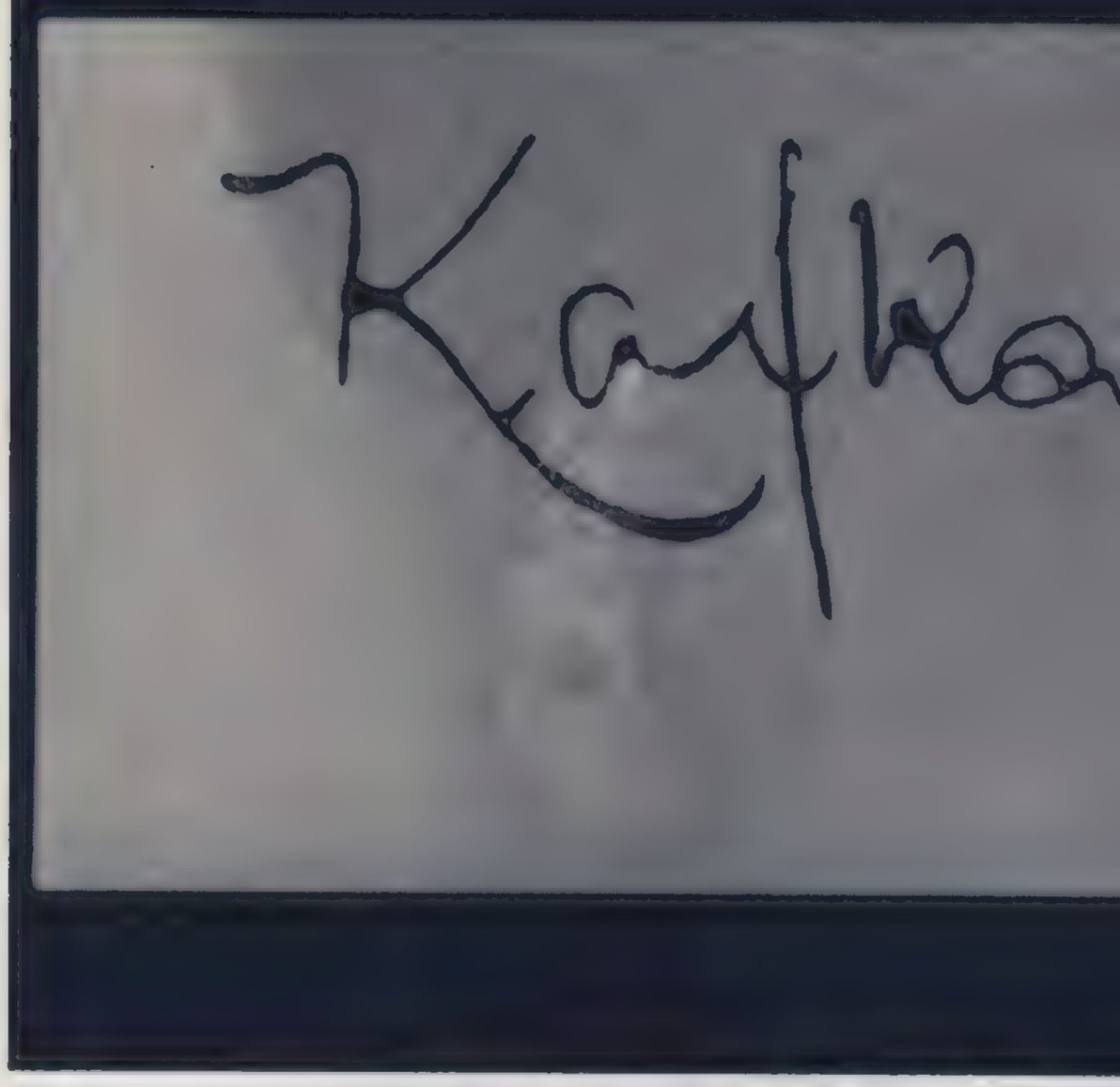
"And the play was a way of fighting for my life. We all know too many people who have left us in that way, who have not been able to explain how they were feeling, so that we feel guilty and we wonder what we could have done and we wonder how implicated we are in their deaths. And I don't think we are. It was very important to me in the writing that Mama think of everything, that she do as fine a job as I thought I could do if I were trying to save someone I loved. And somehow I find it satisfying that after that kind of effort there really is only one other thing to do and that is, let those people go."

As Jessie is allowed to go without blame, so is Mama exonerated of the terrible responsibility for her child's existence. At first Mama pleads, "It has to be me that's the matter here. . . Everything you do has to do with me, Jessie. You might as well kill me as you. . . ." Jessie has already severed the connection. When Mama cries, "You are my child!" Jessie corrects her: "I am what became of your child." Mama finally comes around. "Forgive me," she says, "I thought you were mine."

"Mama comes to understand that there really isn't anything she could do on this evening and I think Mama forgives herself," Norman says. "Which is the difference, really, between Jessie and Mama in terms of survival. The capacity to forgive ourselves for our wrongs is absolutely critical for life on earth. And Jessie cannot forgive herself for what she perceives to be her crimes, her failures. Mama, on the other hand, is able to say, 'Things happen. You do what you can about them, you see what happens next.' And that's a survivor's line. Mama is the spirit of *(Continued on page 256)*

Duane Michals





THE UNSEEN ALPHABET: KAFKA'S INNER WORLD

By Susan Sontag

"It's Kafka." That's what they say in Prague when the unspeakable, the unthinkable happens—a person disappears, with no official explanation; the government erases history, replacing it with new and irrational "truths." This month, which marks the centennial of Franz Kafka's birth, brings home the realization that the strange, inverted world Kafka wrote about in *The Trial*, *The Castle*, "The Metamorphosis" is our world. "It's Kafka." Here, now. How to pay homage to a genius who, many decades ago, anatomized our modern world? Two publications from Schocken Books: Kafka's *The Complete Stories*, plus *Franz Kafka from Prague*, a landmark photographic essay by Jiří Gruša on Kafka's life. At NYC's Cooper Union this spring, more than thirty artists from three continents gathered under the guidance of Dore Ashton for *Kafka Unorthodox*—a rare appreciation. The event featured an extraordinary exhibit by the Swedish painter, sculptor, performance-artist Carl-Fredrik Reuterswärd *(far right)*, who has discovered, astonishingly, Kafka's invisible world—the world of "Inter-letters" *(opposite)*. Here, Susan Sontag constructs for us a diagram of "Reuterswärd's Inter-World," which is also Kafka's—an alphabet and grammar for our lives.

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In the mental realm, which is the realm of art, all is invention. But among inventions, the most satisfying have the quality of discoveries.

(The first artist to depict fog? The first poet to describe insomnia?)

The discoveries of the physical scientist and the explorer are acknowledged. What artists discover is *recognized*. The artist's discovery is one that seems, after discovery, to be something we had already known.

The artist discovers something that is there, has always been there, except that no one had looked rightly at it.

"There is another world," a French poet said, "but it is inside this one."

Inside thought is a language. Inside a language are sentences. Inside sentences are words. Inside words are letters.

And inter-letters.

The letter is functional, utilitarian. Out of letters one makes words. The inter-letter

Carl-Fredrik Reuterswärd

is disinterested. One does not make anything from it. It is the letter in its pure state, as art.

The inter-letters are forms that look familiar and puzzling, at the same time.

I recall the first time I saw them. Reuterswärd showed me the Kafka portfolio and said, "Do you see what these are?" I replied, "Yes. . . . I think so. They are. . . . They are not the letters, they are the. . . . They are. . . . They are. . . ."

Eventually, I did see what they were—more a guess than a genuine recognition. What I like about Reuterswärd's new vocabulary of forms is that they stay, even after you know what they are, on the *edge* of recognition.

While meditating on Reuterswärd's inter-letters I remembered the first joke my son told me, when he was a small child, that did make me laugh. "What's this?" he said, showing me his hand palm up, with the fingers curved, splayed, held stiffly.

"I don't know. What is it?"

He flipped his hand over without moving his fingers. "A dead *this*."

Reuterswärd's inter-letters are the flip side of something, the shadow *(Continued on page 253)*

Carl-Fredrik Reuterswärd, *above,* and *opposite,* protean Swedish artist—or, "illusionist," as his friend Dore Ashton has called him—CFR, inventor of enigmas: first, "Kilroy," an amazing laser-lit, hologram-rich construct with a (gilt bronze) human heart. Next, *Caviart,* the prosperous, preposterous art "Empire of Herr Doktor Pratt-Müller," ("Culture is Cash is Culture . . ."). Now, the ultimate challenge: to illustrate the invisible, that is, to create a visual counterpart for Kafka's unseen world. "To 'illustrate' Kafka's writings is an impossible undertaking," Reuterswärd says—indeed, Kafka expressly forbade it. What is possible is to create a "parallel language" to Kafka's, utilizing what CFR calls "Inter-letters," letters formed from the space between two letters, having, one might say, a value comparable to the interval of silence between two musical notes. John Cage taught us the value of that silence. CFR teaches us the value of this formerly unseen, unrecognized space. A new alphabet; a new way to read between the lines. At *left, center panel,* the "Inter-letter" between (F) and (K), two adjacent letters in Kafka's name. *Opposite:* Franz Kafka himself, as drawn by Reuterswärd, and the Czech master's own inscrutable signature.

BALANCHINE

O body swayed to music . . .”

—W.B. Yeats

Arthur Elgort

BALANCHINE DANCING IN PULCINELLA
Photographed by Duane Michals, 1972

BALANCHINE

WHAT MOVEMENT AND SPACE CAN DO FOR THE SPIRIT

By Elizabeth Hardwick

I often used to see Balanchine here on Sixty-seventh Street where we both lived. The great ballet choreographer was small, neat, wearing, in his late years at least, unremarkable, practical clothes. He was, you might say, not noticeable, not even noticeable for appearing unfriendly or abstracted. A few people recognized him, but I never saw, in what was perhaps intimidating daylight, any fan stop to speak of his admiration. Instead, seeing him there on the street, in the drugstore and sometimes in the wine store, people would step back with a start and, or so it seemed to me, make a slight, nodding bow.

The artist was not a street star in the New York sense and neither are the members of his company as they go about the Lincoln Center neighborhood. Inside the New York State Theater, it was something else. He and the dancers were overwhelming presences, removed, on the stage, in the wings—presences real and not quite real also, for such is the mysteriousness of ballet landscape.

When George Balanchine died at the end of April of this year, a golden age of many kinds seemed to come to an end—his choreography, his supreme example of tradition and innovation, his inexhaustible inspiration. Of course, the ballets survive; the dancers bear his message, his art, and are even tonight fulfilling the dedication. And there will be a fall season, *The Nutcracker* for Christmas—on and on.

Still, the presence of Balanchine was of such a completeness and complexity that he himself was the sum of the parts, the sole possessor, one sometimes felt, of his secret, even though the secret was to be revealed in performance—that is, by others. Since it was dance, the work could not be private, arcane brilliance; all was designed for embodiment, realization, transference. But with him, there was more to it than that.

He was not, after his youth, often a performer, not, like Isadora Duncan, Martha Graham, and Merce Cunningham, the measure in his own body of the vision of his brain. New ballets every year of his creative life, revisions of previous work in a spirit of unquenchable fertility and inspiration—in that he did not differ from the great performer-choreographers who composed for their companies and for themselves. The difference at last was that, being himself disembodied on the stage of performance, he knew no limitations beyond those of others, the dancers, and these limitations he set himself against in so far as it was possible and desirable. He was a fearful challenge, or so I imagine. The aim of it all was to produce the impossible art, ballet, and to reach by its discipline profoundly human depths of feeling—human feeling usually abstracted beyond documentation and narrative, but feeling nevertheless of an ineradicable ancientness. Pure movement, pure dance, music in movement, always—but the work never seemed, as one sat in the dark of the theater, estranged by the purity of the art from the humble universals of experience.

Balanchine was born in Russia in 1904. He studied music, entered the Soviet State School of Ballet as a boy. So there it was—music and dance, the marriage of his gifts, enlightened by extraordinary intelligence and a dedication incorruptible. At the age of twenty, he left Russia and went to Paris. Indeed it was the historical moment, the electrifying time of Diaghilev, Picasso, Stravinsky, the transformation of the heights of the inherited tradition (Picasso could draw like Ingres, it was said), into the accents and rhythms, the restlessness, the ambivalence that were the challenge of the twentieth century.

And it was a fateful moment for us, for America, when this unpredictable European genius, still in his twenties, came here in 1933. It is always possible that he might have remained in Paris; but given the fifty years of his residence here it is difficult to imagine it otherwise, and who has the heart to linger on the idea. The New York City Ballet, The School of American Ballet: these unexpected institutions, fiercely unparochial or even nationalistic, are nevertheless American. It was the marriage of the new world and the old, the union of Balanchine's unshakable tradition and imperial integrity with the fluid and open American possibility, something of the American tonality. In this extraordinary combining, the great learning, taste, and dedication of Lincoln Kirstein was at hand, as if by some benevolent design of history.

In the classical ballet of Russia and Europe with its implacable and somewhat alien discipline, the discipline of the impossible, young American men and women became the instruments of interpretation for Balanchine's genius. Girls from Cincinnati (Suzanne Farrell), from St. Paul *(Continued on page 258)*

"THE MASTER OF THE IMPOSSIBLE ART"
PERFECTING TWO "RUBIES"
—MELINDA AND LESLIE ROY—FOR JEWELS
Photographed by Arthur Elgort, 1979

DANCING WITH MR. B

"THE IMAGE OF A BALLERINA AS A DOLL OR A SYLPH OR A BIRD GRADUALLY GAVE WAY TO THAT OF A WOMAN EXHILARATED WITH HER OWN STRENGTH"

By Holly Brubach

George Balanchine's office was a small room in the upper reaches of the New York State Theater, furnished with a desk that looked as if no one ever sat at it, a few armchairs, and a grand piano. He was not often there but more likely to be found in the corridors or the studios or, during a performance, in the wings. An elegant, lively-looking man with piercing eyes, he was what people used to call "a real lady-killer." He walked tall, with his shoulders squared and his head tilted slightly back, following his nose, as if he were on the trail of some elusive scent. His ballerinas all wore perfume.

With his death, in New York, on April 30, the era of classical modernism ended. Stravinsky and Picasso, to whom he was so often compared, had gone before him. But most of the thirteen hundred people who turned out for Balanchine's funeral had come to mourn not the end of an era but the passing of a man who had made a difference in their lives. They stood, packed into a small church off Park Avenue, holding candles throughout the two-hour-long Russian Orthodox service. The requiem music was dark and dissonant, full of the unsettling harmonic intervals Stravinsky loved. The priest, in one of the few parts of the service read in English, startled the crowd by referring to Balanchine as "George." The bereaved, including his closest friends and former wives, had known him as "Mr. Balanchine" or—the diminutive—"Mr. B." He called everyone "dear."

Balanchine taught his audience how to listen to music, and proved to musicians that the most sophisticated scores could be staged. He treated Glinka and Delibes with the same respect he accorded Bach and Mozart, rescued Chabrier from obscurity, and made Tchaikovsky sound like a better composer than he was.

He pushed back the physical limits on ballet technique until his dancers moved bigger and faster than anyone ever had before. The positions were streamlined, stripped of decoration. An arabesque was stretched in all directions. Other companies, with their classical repose, began to look lazy next to Balanchine's dancers, who consistently reached farther and higher. The image of a ballerina as a doll or a sylph or a bird gave way to that of a woman exhilarated with her own strength. There is something poignant about the way Balanchine got women to dance on point: they skim the stage, picking at the floor, never allowing their weight to settle into their shoes. Their feet are intelligent.

The ballets Balanchine leaves behind are so many and so varied that it is hard to believe one man envisioned them all—the young heroine of *La Valse* plunging her hands into Death's gloves, the stratosphere in which *Chaconne* takes place, the sinewy dance suite that is *Agon,* the "God Save the Queen" finale to *Union Jack,* and the grief and stillness that pervade *Davidsbündlertänze.* Almost always, Balanchine's choreography looks inevitable, as if that particular step had to happen to that music sooner or later.

Every year on the third Tuesday in November, the New York City Ballet opens its winter season, and not a moment too soon. Those of us who are regular members of the audience are by that time starved for great choreography, having done without it ever since the company left town in July. The excitement of seeing an old favorite like *Symphony in C* or *Tchaikovsky's Piano Concerto No. 2* again, and seeing it as if for the first time, would always leave me feeling too lightheaded to sleep and very fortunate to be living at the same moment and in the same city as Balanchine.

It is already tempting to view him as some sort of saint, the way the nineteenth century viewed Mozart. Balanchine was incredibly prolific, modest, religious, uninterested in celebrity. A wise man of few words, he spoke in epigrams and hid behind parables: making a ballet is like making an omelet—you start with the ingredients and . . . One would listen to all this and come away wondering why, if it was all that simple, there were so many cooks in the world but only one Balanchine. He was unfailingly generous with his works, granting them to other companies and often waiving the royalties. He understood his dancers; by getting to know the way their bodies moved, he got to know them as people, and sometimes better than they knew themselves.

Confident in his own enormous talent, Balanchine nonetheless knew that his choreography was only as good as the dancers' performance. One stage-frightened ballerina, overwhelmed at the thought of dancing the magnificent role she had been given, stood crying in the wings, waiting for her entrance. Suddenly, she felt Balanchine's arms around her. "I don't care what steps you do," he said, "Do anything you want. Just dance." ▽

Holly Brubach *is a staff writer for "The Atlantic."*

BALANCHINE, *ABOVE,* WITH THIRD WIFE, MARIA TALLCHIEF
Photographed by Penn, 1948

"THE WALTZ OF THE SNOWFLAKES," THE NUTCRACKER
Photographed by Arthur Elgort, December, 1978

MACBETH DIDN'T SLEEP HERE

How do you live with a legend—a name,
a title straight out of the pages of history
and out of Shakespeare? *Macbeth?* You cherish it,
pamper it, love it, and learn to live in its future.
The Lady Macbeth Castle Cawdor in Scotland
home of the 25th Thane of Cawdor,
and of his wife, Angela, Countess Cawdor

Angelika and Hugh Cawdor, fishing for salmon and trout in the waters of the Findhorn river, one of two wild rivers (the other is the Nairn) surging through their four hundred fifty thousand Highland acres. "What I love best about fishing is having a really wonderful picnic on the river banks," said Lady Cawdor.

"This house will never be finished; each owner, each generation will give something to it that will be different and special"

Traditional Campbell of Cawdor tartan carpets the stairs in the Castle entrance hall. On the wall: Trophies of war — muzzle loading French muskets captured in 1797 during the French invasion of the coast of Wales. The first Lord Cawdor led a band of volunteers that overcame the French, who had also succumbed to wine from a wrecked smuggling ship. Below the arc of guns, a rare eighteenth-century wheel back chair.

MACBETH DIDN'T SLEEP HERE

The tower room, now a comfortable sitting room, was the original entrance to the Castle, reached by a flight of withdrawable wooden stairs (to keep out invaders). The tower itself was the first part of the Castle, built in 1370. As it was then, this is still the room where family and friends congregate. The room-warming wall-sized tapestries are Flemish, woven around 1630, and as glowingly beautiful as ever.

Karen Radkai

MACBETH DIDN'T SLEEP HERE

"The creation of gardens is probably one of the most unselfish things that anybody can do; it's for the future"

All hail, Macbeth! hail to thee, Thane of Cawdor!" (Second witch to Macbeth, Act I, Scene 3, *Macbeth*) Now, roughly four hundred years after this play was written, there is still a Thane of Cawdor. He is Hugh, the twenty-fifth bearer of this dynastic title (signifying the Scottish equivalent of a Baron holding lands from the Crown); and he lives at Cawdor Castle with his talented, beautiful wife, Lady Angelika, a Bohemian countess. (Macbeth died without heirs; Hugh Cawdor is the descendant of Macbeth's predecessor.)

Legend, and Shakespeare, has it that Macbeth killed Duncan, the king of Scotland, in 1040 at Cawdor Castle. But, says Hugh Cawdor, this is clearly impossible: the Castle wasn't begun until 1370. So much for legend.

No matter, the Castle, first a "keep," or stronghold, that grew into the many-winged mansion it is today through the alterations and additions made by the Cawdors in the sixteenth through the nineteenth centuries, has more than its share of beauty, mystery, and intrigue. Most amazing: Cawdor Castle has been home to the Cawdor family continuously for six hundred years.

Each generation that has lived in the Castle has enriched it with rare and magnificent things—Flemish tapestries, Chinese porcelains, paintings by French and English masters, beautiful tables, chairs, desks, beds.

(Continued on page 258)

Seen from an upper window, some of Cawdor's semiformal flower gardens—beds of lavender, roses—planted in 1725 then altered in 1850 by the then Lady Cawdor. In the distance, grazing cattle; the estate is run as a farm, with herds of cattle and sheep and crops of barley and wheat. Both Lord and Lady Cawdor are passionate gardeners, have an entire series of wonderful new-but-old gardens underway.

Blue sitting room, *above*, is Lady Cawdor's special room, "where I do my paperwork—planning menus for the three houses on the estate." The ornately carved stone fireplace, dating from 1667, bears the intertwined initials of Lady Henrietta Stuart and Sir Hugh Campbell, who added this and other rooms onto the castle in the seventeenth century. *Below*: Another view of the tower room, with Lady Cawdor's George III rolltop bureau, made of pearwood and satinwood, at the window; a Claude-Joseph Vernet seascape (1752) hangs over mantel.

MACBETH DIDN'T SLEEP HERE

"A house lived in and loved continuously over six centuries: that's probably why this is such a happy place"

Reflected in the mirror of her blue sitting room, *above*, the lady of the house. On the table beneath the mirror, painted miniatures of Lady Cawdor's ancestors and a porcelain plate bearing a likeness of this room, painted in 1809 by "Nina," a friend of the Cawdor family. The yellow sitting room, *below*, once the children's bedroom, in the seventeenth-century part of the castle, is now where Lord Cawdor's five children gather to watch TV when they are home. The blue and white Ming dynasty porcelains were a passion of Hugh Cawdor's father.

"Winters here in Cawdor—
a blissful [illegible] and
crumpets [illegible] and
a fire, and
making ja[illegible]
for the
next year"

Angelika Cawdor, *above*, making rowanberry jelly (it's a traditional Scottish accompaniment to game and is sold in the Castle's gift shop) in the kitchen of the hunting lodge where the Cawdors live in September during the shooting season. Lady Cawdor, *opposite page, lower right corner*, picking rowanberries. Superstition has it that rowanberry branches must never be brought indoors.

You might think that the tapestry bedroom, *above*, is a hands-off museum, meant for admiring only. Certainly its furnishings would make it seem so: the priceless Flemish tapestries that were ordered specially for this room and arrived in 1682 (the freight bill is among the family papers) still adorn these walls—and the late seventeenth-century Venetian gilded bed has its original crimson velvet hangings, now a time-softened rose. But, like all of the other rooms in this house, it is very much lived in—one of the things that makes Cawdor Castle unique. "For the seven months of the year that we live at the Castle, this is our bedroom," said Lady Cawdor, "and it is warm, cozy, and cheerful. There isn't a shadow of a ghost—surprising after all that has happened here. Sometimes I think it would be fun if there were." *Below:* The Castle, six hundred years old, home to the Cawdors, as always.

Karen Bakker

THE REAL NEWS, BIG CHANGES

The biggest change in hair—it's decidedly shorter, prettier, and moving in a new direction: forward. And along with wonderful new style... greater ease and speed

There are real changes in hair this year: the look, the length, the line are all very different from last year. Pretty, always, hair is definitely shorter, with no hard lines or spikiness. Layering works almost as an accessory—to soften the edges around the face or add fullness at the crown. To notice, along with the shorter length, is the new direction hair is taking: toward the face, in contrast to past seasons when hair has been swept back away from the face.

One important indicator that shorter hair is "taking": the fact that so many runway models have recently cut their hair; when women whose looks determine their incomes want shorter, "cleaned up" hair, it's really happening.

A tempting example of what we're talking about, at *right,* by stylist Sam McKnight: a short, neat, defined shape softened, lifted with layering.

"Cut is more important than ever when women don't want to spend a lot of time on their hair," says McKnight, who used no blow dryers, no heated rollers, no curling irons for any of the hairstyles on these eight pages. "Women are using their hands, pushing hair into shape . . . like makeup, touching, 'smudging' it. Getting to know it. The better you know your hair, the better it looks, the better you feel about it."

Shorter hair is, by definition, healthier hair. It is also easier and faster to handle. And, it satisfies a woman's need today to look wonderful without looking as if she spent hours at it—a matter of credibility, if you will. It's that kind of attractiveness—real style with a feeling (and fact!) of real ease—that these pages are about.

BIG CHANGES: EASIER, SHORTER HAIR, WONDERFUL EFFECTS FROM MAKEUP THAT HOLDS MORE YELLOW... AT RIGHT: REVLON'S MOON DROPS MOISTURE CREME LIPSTICK IN BUFF-ON-WHITE FOR AN ALMOST KHAKI MOUTH, WITH PURE RADIANCE SPECIAL EFFECTS POWDER AS BLUSHER. COAT, SHIRT, SWEATER, IZABEL LAM; GLOVES, ALDO AND IVO PORTOLANO. ALL EIGHT PAGES, HAIR BY SAM McKNIGHT; MAKEUP BY SOPHIE LEVY OF PIPINO-BUCCHERI. MORE DETAILS, SEE LAST PAGES

Eric Boman

Even longer hair is more "shape conscious" this year, cut to maintain a certain control, real line...to show off the very visible benefits of new hair-care technology

Shorter hair. Not only does it "work" best, look most modern now . . . but shorter hair also means healthier hair than you've ever had before, hair that shines . . . "behaves." The reason: the more frequent cutting of shorter hair means that split ends are snipped off almost before they have a chance to form. And that a comb glides through hair more quickly, with less tangling, less breakage. Color, perms, even blow-drying focus on "fresh" hair, so damage doesn't build up. And best of all—whether you're keeping your hair super short or just grazing the shoulders as at *right:* when your hair is already in "shape," the care that you give it, in the salon and at home, works faster, gives you longer-lasting benefits.

Helping to make hair healthier at any length: new hair-care technology and products geared to more specific needs. So specific, said Redken's vice president of research and development, David Cannell, Ph.D., that a woman should not reach for her husband's shampoo when hers runs out—and vice versa.

"Men's shampoos are designed for men's hair habits: ten-times-a-week shampooing, and rough towel- and blow-drying, all of which rob hair of essential moisture," he explains. "Women want a shampoo not only to remoisturize, but to have conditioning ingredients that leave hair more manageable. A man's shampoo can make a woman's hair hard to style."

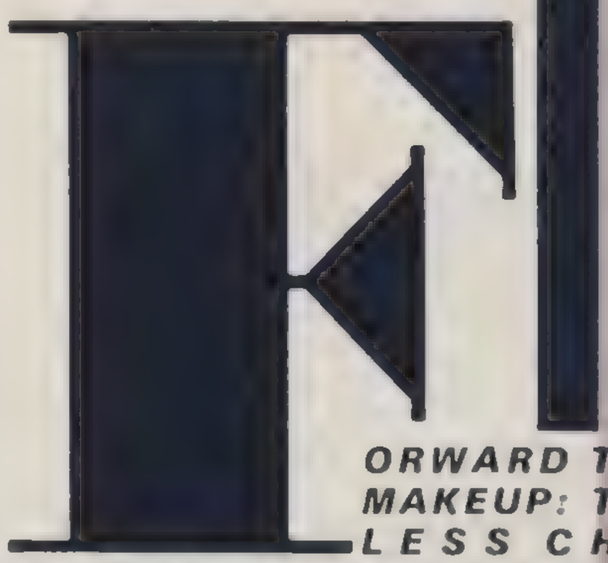
The good news for women: the biggest hair-care advances of the past decade have been in improved conditioners. Unlike those of the past, formulated to coat the hair for up to a week between shampoos, the newest conditioning ingredients are non-oily, non-binding, geared to frequent shampooing. In short, they give *more* conditioning with *no* buildup.

And the new conditioners work faster than ever, a real boon to active women; no longer do you need to spend an hour under a hot dryer to "bake" a conditioner into your hair. The newest shampoos, too, are speedier, giving thorough oil and dirt removal with just one lathering. "An instant conditioner now is literally instant—doing its job in the seconds needed to apply the product, then immediately to rinse it off," said London and NYC trichologist Philip Kingsley.

"Since these instant products are more effective, most women will need a deep-conditioning treatment only once or twice a month. And even these work more quickly, in thirty minutes, tops." For those times when even an instant conditioner seems too time-consuming—when you're running from exercise class to a dinner date—there's the option of a conditioning shampoo, for quick all-in-one cleansing *and* care.

With more and more of us cleansing and conditioning our hair on an every-day basis, the traditional categories of normal, dry, and oily hair have blurred. Washing "oily" hair daily with an oil-stripping shampoo, for example, can make it seem dry. And subjecting scalp to the same cleansing routine as hair can cause flakiness that looks like dandruff, but is really by overuse of a drying shampoo.

Replacing the old trio of hair types as the new bases for choosing products: your life style, your hair's texture, your hair's diameter. Already, products reaching store shelves this month reflect these changes. Their labels read "for frequent shampooers; for fine hair damaged by heat." Estée Lauder's Azurée line even features a low-sudsing cream shampoo specifically for colored or damaged hair. Simplifying home care: pared-down, three-step hair "systems" consisting of shampoo and conditioner "basics," plus a finishing rinse for extra control. These changes will make keeping your hair looking its best all the easier as time goes on.



FORWARD THINKING IN MAKEUP: THE LOOK OF LESS CHEEK . . . A ROUNDER EYE WITH COLOR SMUDGED CLOSER TO THE LASHES...AND FROM THE NEW RANGE OF "MUDDY" COLORS, MATTE BROWN PALER LIPS. THE SCENARIO AT RIGHT, FROM ESTĒE LAUDER: SOFTSMUDGE BLACK EYE CONTOURING PENCIL WITH APRICOT GLEAM TENDER BLUSHER, CANDIED FIG LIPSTICK BUFFED WITH AUTOMATIC CREME CONCEALER IN MEDIUM. COAT BY GEOFFREY BEENE. DETAILS, LAST PAGES

Eric Boman

● Even long hair is much shorter this year, barely reaching the shoulder. And it's cut, like shorter hair, to come forward toward the face, as at *right.* The trick: a slight layering around the "edges" that works to pull the hair in for a smooth, straighter look with more line, a look that makes the most of the superb quality of hair that's this shiny, healthy.

Stylist Sam McKnight intended the slight spikiness of the bangs to contrast with the smoothness of the sides and to soften the look slightly.

It is the cut, not manipulation (manipulation can easily turn into "overworking"), that gives this hair its style. And it's a cut based on the same philosophy as on these pages: doing as little as possible to hair in as little time as it can take.

"Whether a woman lives in the city or suburbs, we see her, on average, just once a month . . . and then *only* for such services as cut, color, conditioning."

The neat control, the shorter length of hair now contributes to its ease of styling. So do versatile new "tools" that add smoothness, shift hair from day to night

That, rather than a wash-and-set, once-a-week time investment, is what "builds" style into hair today. And that same style-plus-ease philosophy also extends to the "tools" women use: sales of blow dryers and curling irons have begun to fall—they're not only complicated but, used incorrectly, potentially damaging.

For every woman, style is what *really* counts; but, in addition to a hair look that supports both psyche and image, a woman wants a hairstyle she can manage herself . . . that looks good, *stays* looking good, and—with a minimum of effort—can work for her at night. The good news is that the shorter, neater hair that looks right this season, that you see in varying lengths on these pages, lends itself to that kind of styling ease.

Says Peter Green of Daines, NYC, and The Peter Green Hair Salon, White Plains, NY,

Based on such demands, the hair industry has come up with a new set of revolutionary styling aids—polymer-based gels and mousses—which promise to deliver what women are looking for: fast, easy, practically foolproof styling; not coincidentally, they also condition the hair and, in the case of gels, can color it, too.

Polymers are molecules formed by combining many smaller molecules. In mousses/gels, amino acids are hooked together to form a protein polymer that coats the hair and is, depending on formulations, more or less pliable.

Gels, such as Depex and Sebastian's Wet,

(Continued on page 259)

Even the shortest short hair is often slightly longer in back and/or has bangs to give a sense of "length." "Make something of it," says Sam McKnight, who first pushed this hair, *at right,* back, then finger-dried it into shape, lifting hair forward at the roots to make it stand up, have more volume. Bangs—another means to a feeling of more length in short hair—are pushed forward and brushed to one side.

Fingers, in fact, are time-saving "tools." McKnight recommends letting hair air dry. For body, flip hair upside down and gently towel or finger dry . . . using fingers "like a brush," lifting at the roots without touching scalp, which would make hair oily. For added lift, more control, gel or mousse rubbed on hands and combed through with fingers is all the "extra" needed.

SKIN-HEIGHTENING MAKEUP FROM LANCÔME, RIGHT. THE FOUNDATION (BIENFAIT DU MATIN IN CLAIR) APPLIED ONLY WHERE NEEDED TO EVEN OUT SKIN, A PALED-DOWN CHEEK (BRONZAGE) TO ADD "LIFT." EYES IN NEUTRAL GREIGE TONES (LA CRAIETTE IN MIST DE NUIT, TRÈS TAUPE); LIPS LINED FIRST, FILLED IN WITH PUMPKIN, ONE OF THE NEW PALER, BROWNER COLORINGS. CLOTHES, PERRY ELLIS. EARRINGS, MARIELUISA STERN FOR STIGI. DETAILS, SEE LAST PAGES

Eric Boman

The big change in haircolor today? The way it's used, like makeup—placed strategically to accentuate the line and shape of a great cut...

It's a whole new attitude.... Remember when the colorist used to be "behind the scenes" in the hair shop, using craft, and a narrow choice of colors to hide, disguise the color of the hair at hand? Secrecy was what haircolor was all about. Today, nothing emphasizes what has happened to haircolor more than the colorist's position "out front," working in close collaboration with the cutter, stylist, trichologist. But however innovative and brilliant he or she may be, the colorist can't take all the credit for the end result. New and vastly improved haircolor is also responsible, sharing "top billing" in a look or style because today it is increasingly an integral part of that look.

As Louis Licari of La Couleur at La Coupe says on the East Coast, so Araxy Besnelian of Beverly Hills' Maurice José salon is saying on the West Coast: "Haircolor makes a terrific haircut *more terrific.*" In fact, across the country, highlights, lowlights, and the new concept of color blocking (see caption *below*) in a few shades darker or lighter than hair's primary shade are being used along hair's edge to make a short cut look more "chiseled" as well as brighten the underlayers of hair, particularly when it's beveled in back (see *right*), adding a look of vitality when hair moves. It's romantic, appealing, and one-hundred and eighty degrees away from what haircolor used to stand for: unnatural.

Another interesting aspect: the way the colorist is now so inspired by the new breakthroughs in technology. Interpretations are often ingenious, adding immensely to what the scientist created in ways he probably never considered. This month, one more step forward comes from the No-Lift Color from Redken, a product that fits "in between" permanent and semipermanent color, without bleaching the hair but lasting much longer than the usual "semis." Redken says that No-Lift is perfect for hair "just going grey" ... and also gives the effect of great highlights on light hair *without* bleaching.

SMALL CHANGES, BIG DIFFERENCES—THE IDEA BEHIND COLOR BLOCKING, A NEW CONCEPT IN HAIRCOLORING DEVELOPED BY LOUIS LICARI OF LA COULEUR AT LA COUPE, NYC, THAT REINFORCES THE VERY MODERN IDEA THAT CUT AND COLOR WORK TOGETHER. INSTEAD OF ALLOVER COLOR, COLOR "BLOCKS" ARE PLACED TO GIVE THE ILLUSION OF WAVE/WIDTH/THICKNESS, AND TO ACCENT THE SHAPE OF CERTAIN AREAS, THE WAY LOUIS USED IT TO BOOST HAIR'S BEVELED EDGE AT RIGHT. ONE OF FIFTEEN NEW TECHNIQUES IN L'ORÉAL COLORS AMERICA COLLECTION AT SALONS, IT'S USED HERE WITH L'ORÉAL'S MAJIREL CREME HAIRCOLOR IN NATURAL ASH BLOND. DRESS BY MARY McFADDEN. EARRINGS BY MARIE-LUISA STERN FOR STIGI. DETAILS, SEE LAST PAGES

Eric Boman

Solutions to hair problems? Very different—and efficacious—now that so many research and development programs are moving full speed ahead in the nation's leading hair-care/color laboratories. It's a determined "catch-up" effort to all that has been achieved on the skin front over the past decade, one of great significance for, today, no hair problem is considered too trivial to deal with. The truth is those who make the decisions to spend the millions of dollars necessary to bring about improvement have realized as far as a woman's looks are concerned, hair is a major priority

THE CHART SHOWS THE HUGE VARIETY OF PRODUCTS AND SERVICES NOW AVAILABLE ACROSS THE COUNTRY, WHERE A CONSCIENTIOUS NEW BREED OF HAIRDRESSER IS TAKING FULL ADVANTAGE OF BETTER, FASTER, SAFER PRODUCTS/SERVICES...TO SAVE YOU TIME AND MONEY (BECAUSE MISTAKES ARE FEWER). ONE OF THE BIGGEST ADVANCES: THE NEW AND SAFE LIAISON BETWEEN CHEMICALS USED FOR PERMING/STRAIGHTENING/COLORING, AND PERMITTING FOR THE FIRST TIME, SAY, CURL AND COLOR TO BE CARRIED OUT THE SAME WEEK. BEST OF ALL, AS HAS LONG BEEN KNOWN IN INDUSTRY, WHEN "TOOLS" IMPROVE, THOSE WHO HAVE TO USE THEM ON A DAILY BASIS INVARIABLY IMPROVE, TOO; EXPERTISE HAS NEVER BEEN HIGHER...SO ENJOY!

	thick	thin	coarse
Shampoo	The wrong shampoo can make hair brittle, over-oily. Sure solution: Merle Norman's Hair Glossary Basic Shampoo	Mild, mild, more mild. Wash in shower so hair isn't too manipulated; spray-rinse (gentler than fingers). Never brush while wet	"Oil" hair occasionally before you shampoo (olive, safflower); plastic wrap; *then* shampoo, lathering twice
Condition	Decrease split ends by reducing friction between hairs; use a conditioning hair spray . . . like Silkience	"To calm flyaway ends, add body, prevent breakage: protein"—Gil Ferrer has conditioners in seven strengths	All-rounder Clairol's Condition II After-Shampoo Treatment adds shine, movement
Cut	"Above the shoulder, slightly asymmetrical, achieved with a cut or by brushing to one side" —hairstylist Sam McKnight, NYC	"Feather hair underneath, top layer turns under, more flexible than blunt cut, hair looks thicker" —Agnes Chin, La Coupe, NYC	"Blunt cut best here—ear or chin length 'beveled' at the back" —Maurice Florio, The Elmwood, Toronto
Color	"More hair —*more* time to color, highlight. Time *and* care" —Kenneth, NYC (Take note home colorists)	"Check shade with new color gels first. Wash out . . . or wear next day" —Leland Hirsch, Nubest & Co.	"Color makes straightening or curling work better here" —Clairol consultants John and Suzanne Chadwick
Perm	Lilt Deluxe Super Perm's sponge end-wrappers cling, hold fast, help keep heavy hair in place during perming	Via California, Sebastian's Celloperm; next month, Cellofix, a texturizer to apply "post-perm" for longevity, more shine	"Perm today adds curve and bounce—never all over, perhaps only at ends so hair moves forward" —Imo, Giardino/Rose Reti, NYC
Style	"Towel dry, flip hair 'upside down' for body. Use fingers to 'move' hair into shape" —Sam McKnight	"Use needle with thread matching hair to secure combs, braids" —Clairol consultants John and Suzanne Chadwick	The new Depex styling gel makes hair management a cinch, molding hair into shape healthfully

fine	straight	curly/wavy	oily	dry	treated	damaged	black	grey
Azurée Extra Fullness Shampoo was formulated to make fine hair stronger, particularly effective when hair is oily, too	Best sellers in France, now arriving here, Korane The Oat Milk Shampoo is so mild it can even be used twice a day	"Anti-flatten," keeps fine perfectly Pantene's Vitamin Moisturizing Shampoo; towel dry rather than blow dry	Oily scalp yet dry hair? It happens Don't over-shampoo, keep water lukewarm	Use products with lanolin or other fats "designed" to remove dirt but not natural oils Castile soap's oil content is good	Colored, straightened, permed hair needs care Preference Shampoo by L'Oréal Wipe scalp between shampoos with witch hazel	Hair checkup by an expert should precede home treatments Recommended, head, shoulder massage *before* shampoo	Summer's heat adds problems, means extra shampooing, "not with protein, which hardens hair" —James Harris, Glemby International	Squeaky clean" can mean hair stripped of natural oils "Less pigment wash like lingerie"— Imo, Gardino/ Rose Reb, NYC
A dime-size dollop needed here: Clinique's Fine-Hair Cream Rinse works without adding weight	Homemade rinse of stinging nettle tea, a top model's choice for hair that is often styled two or three times a day	Look for double-bonus products: "shaping" hair as they "care," like Pantene's Heat Solution	Refined clay coats hair to help it become less porous. Rinse with vinegar, then flood with warm water; seawater is also good	"Karite Condition Cream for 30 minutes. Extra dry? Add egg yolk, foil wrap"— René Furterer	Before shampoo, work a "scrub" type product at hairline to exfoliate dead skin cells *gently.* Use a conditioner	Good products take time to repair what may not be visible. L'Oréal's patented Hair Fixer formulas penetrate	Revlon's new Sophisticated Look products bolster chemical results —Curl Guarantee Gel Activator	Nothing's faster than Redken's Mira-9: 60 seconds to cosset, bolster thin, weak hairs
Cut and color work together at full-service Elizabeth Arden salons (new one in Dallas) to give a look of "body" to fine, flyaway hair	"Layering— around face or crown — this season's 'accessory' for the hair" — Clairol consultants John, Suzanne Chadwick	Hair cut to move as you move— without falling in eyes— Heidi's salons in the East and Midwest	"A razor cut and root perm help 'lift' hair off scalp, so style stays fresher looking longer" —the experts at Glemby	"Concentrate on shape" —hairstylist Sam McKnight "Until texture improves, use gels, mousses to help add line"	"Frequent cutting, conditioning often layered, softened with bangs wispy or full" —Bruno, Le Salon, NYC	"A much shorter look is the fastest route to healthy hair renewal, cut off old, poor ends" —Antonio, La Coupe, NYC	Glemby experts see more freedom here "Cuts follow hair's natural direction— volume at top, sides smooth"	"Shorter forward-moving hair is new— softer, more appealing for this hair type"— Christaan, NYC
Color takes fast here. Lighten underneath layers to "strengthen" shape of cut. Louis Licari, La Couleur at La Coupe, NYC	"Darken new 'beveled' edge in back to point up difference in style"— Louis Licari, La Couleur at La Coupe, NYC	"Headlights" add glimmers of color, traced horizontally to emphasize subtleties of shape, at the 350 nationwide Regis Salons	"Henna has a drying effect, yet gives shine. Three applications a year is maximum" —Louis, Louis-Guy D', NYC	New idea from L'Oréal: Summer Sun, a subtle gentle lightener with maximum conditioning agents	"Backtrack or 'reverse' with semi-permanent streaks woven into regrowth" —Louis, Louis-Guy D', NYC	"No color until hair is 'repaired' " —Linda Tam, NYC color expert, who heals with creams, ultraviolet treatments	Configuration color, done with Velcro rollers, follows hair-growth pattern —Calvan Walker, Gerard Bollei, NYC	"Fade out," a new technique by Richard Stein, NYC, uses no peroxide, no ammonia, highlights where grey is present
"A new solution— Natural Aloe Texturizer perm adds volume enriches hair as it shapes" —Mallory, Pipino-Buechen	Redken's new Hard-To-Resist (salon only) perm has a patented curl resiliency complex— works even in high humidity	"We use perm rods twice the diameter of natural curls to avoid an unnatural look" —Jerry Gordon, J. Gordon Designs, Chicago	Especially formulated not to leave hair oily. Revlon's new Sophisticated Look perm with built-in conditioner	"A perm today doesn't mean curls or even waves. It's a support system to control hair" —Louis Licari, La Couleur at La Coupe, NYC	"First, ends must be cut, a conditioning program begun and then the right perm chosen" —Bruno, Elizabeth Arden, NYC	"Perm not recommended" —Intercoiffure experts but if vital "trim ends, coat top half of hair with conditioner, lightly perm ends only"	Superb M & M perm products have alkaline (kind to hair) not acid base Sof N Free liquid system protects as it controls shape—even for over-curly	Loss of color can mean texture changes hair needs special products like Wella's Perm A Gray a multi-purpose performer
New application— a gentle but effective shape-maker —Clairol's Custom CareCurler and CareBrush	Gels—the latest way to point up short shapes —one of the best, Wet by Sebastian International	Cut first, then move into place with fingers and one of the new styling conditioning foams like Paul Mitchell's	"Brush hair at nape, first upward, then down to stimulate scalp and vitalize hair movement" —René Furterer	Backcomb with wide-toothed comb, keep short, avoid styles that need heated rollers or irons	"Keep it short, trim every six to eight weeks, condition for softness, no spiky 'geometric' lines" —Jean-Louis David	Avoid dry heat (no saunas); add moisture, shine with new gels, mousses, natural conditioning rinses	"Use a light finishing spray, like Shpritz Forte, instead of blow drying" —Geri Cusenza, Sebastian International	"Chin length, with youthful bounce, maybe bangs. Shiny, *never* looking set" —Yosh Toya, San Francisco

—SHIRLEY LORD

THE KNIT RESULT

THIS IS A SEASON OF KNITS and of knitting with a difference. Knitting that's dressed the way knits are used—for a pulled-together weekend look. On these eight pages, a new range of knitting—from fat, pooled city knits to the most casual separate tops. The added snap—right on date patterns, witty new animal prints. And, what you see here is only the beginning!

A difference at night—the difference of a new evening sweater, *left*, in black mohair/nylon trimmed with silk—a perfect foil for bold accessories. By Dana Côte d'Azur. Sweater, about $200. Pants, about $195. September at Dana Côte d'Azur Boutiques, NYC; Palm Beach; Bal Harbour; Chicago. A new take on the ''pullover sweater'' and skirt, *right*; Adrienne Vittadini's shorter, squarer top in a taupe and black geometric jacquard with softness in back; and her short back-button skirt, both of Shetland wool. Top, about $120; skirt, about $80. August at Saks Fifth Avenue; John Wanamaker; Hudson's; Bailet's; Bullock's; I. Magnin.

Beauty Note: A different balance—a darker lip, ''smudgier'' eye. *Right*, Christian Dior's Ochre de Tyr lipstick #392. These eight pages: hair, Anthony DeMay; makeup, Leverite—both for Garren, New York. Details, additional stores, see next to last pages.

Herb Ritts

THE KNIT RESULT

A different attitude knits with a polished, "city" look. . . . *Left,* the way Zoran does it—his cropped white cotton rib sweater over a knee-length black cashmere turtleneck dress. Sweater, about $92; dress, about $665. August at Saks Fifth Avenue; Filene's, Chestnut Hill MA; Zoran Loft, Washington DC; Neiman-Marcus; I. Magnin; Holt Renfrew, of Canada. . . . One of the first things you'll wear for fall, *center:* Adrienne Vittadini's checkerboard pattern lambs wool and angora knit dress with dolman sleeves, a solid flounced skirt. About $170. August at Bonwit Teller; Jordan Marsh, Boston; John Wanamaker; Bullock's; Joseph Magnin, San Francisco; Nordstrom. . . . *Opposite page,* shapes that echo the season's news. A taupe oversized cocoon cardigan, wide-waisted longer skirt, and a black turtleneck—by Andrea Jovine. Cardigan of lambs wool and angora, about $110; matching skirt, about $78; wool turtleneck, about $58. Sept., Bergdorf Goodman; Jordan Marsh, Boston; Bullock's; Macy's, San Francisco.

Note: This season's "smokier" eye, [illegible]'s Sunset [illegible], Fresh Yellow. For details of more stores, see last pages.

THE KNIT RESULT

Herb Ritts

Herb Ritts

THE KNIT RESULT

HIGH-TECH BREAKTHROUGH IN MEDICINE:

NEW SEEING-EYE MACHINES...

look inside your body, can save your life

BY JOSEPH R. HIXSON

Anybody who still thinks of radiologists as X-raying a broken ankle or as sticking up oversized X-ray films in light boxes on TV hospital shows hasn't been around the specialty in quite a few years. Armed with computer-driven devices, new isotopes, catheters equipped with tiny rakes and balloons, today's radiologists are radically changing the way your ailments are diagnosed and, in many cases, the way you'll be treated in the years ahead. And the diseases on which the new high-technology is being applied range from hypertension to mental illness.

Something akin to the excitement that surged through medicine when Wilhelm Roentgen discovered X-rays at the turn of the century is sending gusts of change through hospital radiology departments in the 1980s. The staffs, talking these days as aggressively as surgeons, are not only taking big bites out of what's left of medical guesswork, but also out of some of the frightening cost increases in surgery.

Linked to "cameras" that map the fate of radioactive sugars in the brain, computers are supplying neurosurgeons with new insights into the effects and treatment of strokes and psychiatrists with a new means of refining their diagnoses of depression and schizophrenia. A now ubiquitous computerized X-ray device, the so-called CAT scanner, sees brain tumors previously invisible and warns emergency-room staff of hidden and potentially lethal hemorrhages in victims of auto accidents, stabbings, shootings, and other trauma. Super-cooled powerful magnets together with radio-wave impulses are paving the way for radiologists to look not just at the density of bones, tumors, fluids, and tissues but at the chemistry underlying the observed pathology. And, finally, radiologists are stepping out of their traditional roles as consultants to primary-care physicians and, in the gallbladder, the kidneys, and vital arteries in the head, abdomen, and legs are stepping in to replace the surgeons' scalpels with catheters no thicker than soda straws and, in the process, to cut the costs of treatment by two-thirds.

At Boston's Massachusetts General Hospital, a special five-person team including two radiologists is on emergency call every night. Two or three times a week, this team is called upon to be ready to go in their artery catheterization laboratory within forty minutes of the sound of their beepers or home telephones. No light-box lecture this, with oversized films clipped up for a leisurely demonstration of a constricted blood vessel. The emergency surgeons have found evidence of a "bleeder." Bright red, oxygen-rich blood is pulsing from an artery somewhere in the trauma victim's pelvis.

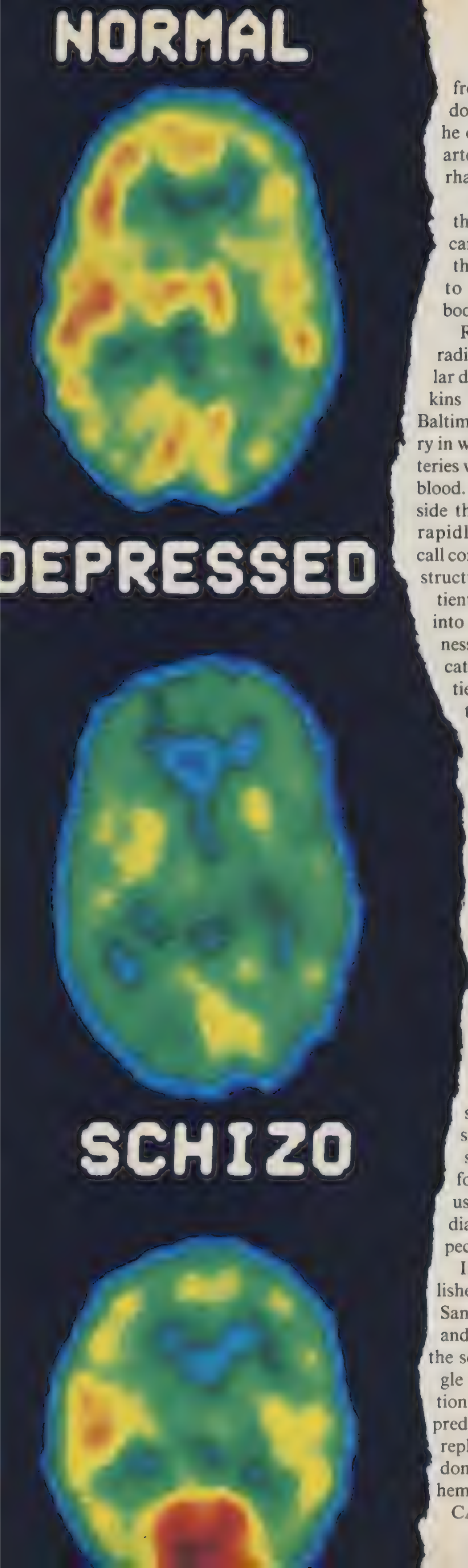
Without the need for general anesthesia, and guided by the real-time "movies" on the screen of a fluoroscope, the vascular (blood-vessel) radiologists carefully thread the catheter into a minute incision in the patient's groin, thence into one of the twin femoral arteries that are the main channels of blood going to the legs and feet. Gently pushing the catheter upstream against the arterial flow, the radiologist guides the tube into the larger iliac artery on that side and thence into the main trunk artery, the aorta, of the chest and abdomen. Now, squirting a radiopaque dye visible via the fluoroscope out the end of the catheter, the doctor watches for a telltale puddle of dye forming outside the branched arterial tree.

Having found the hemorrhage, the doctor has a number of choices available for plugging the dangerous leak that is flooding the patient's peritoneal cavity, sometimes from a ruptured stomach or small intestinal ulcer, sometimes from a vessel gashed by a splinter of smashed bone. In the worst case, he or she can insert a tiny sausage-shaped balloon at the end of another smaller catheter in the lumen of the first tube. At the leak point, this balloon can be inflated by air pumped into the end of the catheter protruding from the groin incision. The inflated balloon seals off the torn vessel as effectively as if one had stuck a cork in it. In less catastrophic forms of bleeding, and much more commonly, special clot-encouraging materials or a kind of plastic glue can be puffed through the catheter to seal the arterial gash.

This is not to say that the radiologists are replacing surgeons when massive trauma has occurred. In such cases as smashed chest or pelvis or impalement, the patient is on the express track to the operating suite.

"But," says Martin L. Goldman, M.D., professor of radiology and surgery at The Albany Medical College in New York State's capital, "There are many occasions when surgeons are reluctant to operate and we can help them out." Frequently, Dr. Goldman explained, a vessel bleeds for a while, then is sealed by blood clotting. This can leave what trauma surgeons dread, a big pouch of blood (a hematoma) surrounding the tenuously sealed artery. The surgeon cutting in

Looking at "slices" of the brain in action: pictures made by the latest radiology miracle-machine, PETT VI (Positron Emission Transaxial Tomograph), *right*. These brain scans show—graphically—how a normal brain's function compares with that of a depressed or schizophrenic patient's; red line in the drawing *above* indicates CM+5 plane depicted in the three scans. Slides from Brookhaven National Laboratory and New York University Medical Center.



from the outside can't see what he's doing under that bloody mess, and if he cuts in blind to securely patch the artery he may start another hemorrhage.

But the radiologist approaching the problem from *inside* the artery can "glue" the torn area securely via the catheter and allow the hematoma to be gradually absorbed by the body's natural processes.

Robert I. White, M.D., professor of radiology and director of cardiovascular diagnostic laboratory of Johns Hopkins University School of Medicine in Baltimore recently described a head injury in which one of the victim's carotid arteries within the skull was rapidly leaking blood. When this happens, pressure inside that unyielding box of bone builds rapidly causing what neurosurgeons call compression damage to delicate brain structures. In the case of the Hopkins patient, the pressure was being exerted into the eye sockets, threatening blindness. Radiologist White threaded a catheter into the carotid via the patient's neck, pushed it up to where the hemorrhage was and inflated the balloon, ending the bleeding and the pressure buildup.

Such trauma teams of radiologists are now common in major U.S. medical centers, though they were virtually unheard of ten years ago (and are not yet common in community hospitals). And their efforts are further enhanced in a few centers by another team of radiologists manning the computerized axial tomographic scanner (CAT) that can shed other light on accident victims' injuries. While these million-dollar machines can show their operators wafer-thin slices of any region of the body, and some medical centers use their CAT scanners to screen trauma victims for hidden bleeding, their primary use has been to refine the older X-ray diagnoses of less acute problems, especially inside the skull.

In a joint statement recently published by the University of California, San Francisco, a professor of surgery and the chairman of radiology hailed the so-called CAT scanner as "the single most important diagnostic innovation in evaluating head injuries" and predicted that the device would soon replace surgical sampling of the abdominal cavity to detect those hidden hemorrhages.

CAT scans are expensive. And most aren't put at the services of emergency patients, because manning the device around the clock (or having a team on call) is also very costly.

Of the two hospitals in Kingston, New York (population under thirty thousand), only one is allowed to have a CAT scanner, that is, to include the cost in its day-rate billing schedule that insurers must pay. Says a spokesman for Kingston Hospital, "The scanner costs us over $300,000 a year to lease with maintenance, and that's before we've paid any personnel to operate it." The same spokesman estimated that six to eight patients would have to be inserted on a sliding stretcher in the scanner's doughnut hole daily at $315 a shove to have the device "break even."

But arguments over the "cost effectiveness" of such a modern diagnostic device invariably stumble over the bill that can't be approximated, much less estimated. Says a surgeon at the Downstate Medical Center in Brooklyn, "How do you gauge the cost of a missed diagnosis? How do you figure what it costs to send a trauma patient home and then re-admit him with a life-threatening hemorrhage or in shock when we have to mobilize the intensive care unit bed? How do you "cost out" a ballooned cerebral artery that you can't see that condemns the victim of a ruptured cerebral aneurysm to a couple of months of hospital care as a vegetable before he or she dies?"

Indeed, when the medical history of this decade is written, the enormous contribution of the new radiological devices may well be skimped. As the phrase goes, "Doctors bury their mistakes."

The performance of the radiologist summoned from his or her bed to man the CAT scanner or insert catheters in suites adjacent to the emergency room contrasts with the new role the specialty is playing in hypertension. As every drumbeat of the American Heart Association and the myriad pharmaceutical companies selling anti-hypertensive drugs proclaims, we are a nation of thirty-five million sufferers from high blood pressure. Some of these patients can be saved from heart attacks, strokes, and kidney disease by keeping to a rigid diet, low in tasty salt and saturated fat, for the rest of their lives. Another contingent will be put on a lifelong regimen of one or more drugs.

But for roughly one out of twenty hypertensive patients the treatment can now be a simple, relatively inexpensive one that requires no lifelong anything. Furthermore, younger women predominate in this group of curable hypertensives.

A little more *(Continued on page 254)*

VOGUE PATTERN #8781

THE ALL-STAR WARDROBE

Ron Nicolaysen

To sew—pieces that go anywhere, everywhere, day or night . . . the clothes you can rely on. And, what you'll want this season—no question—an oversized, big-scale, "enveloping" coat. This one, *opposite*—rounder, softer, in a black wool gabardine. To wear with it—a long sleeveless, cowl-neck sweater of black ribbed cashmere; longer narrow skirt in grey, and the jacket you saw on the last page. Coat: Vogue Pattern #8781 (fabric by Anglo Fabrics). Zoran sweater; skirt, Donna Karan and Louis Dell'Olio for Anne Klein & Co. . . . At night, it's fabric that makes all the difference. *Right*, two standby pieces for dinner dressing—"simple" shapes translated in the most luxurious fabrics—a black wool/silk satin blouse with a beautiful rich shimmer, and a narrow black rayon/silk velvet skirt that's wrapped and curved. Blouse: Vogue Pattern #8779 (fabric by Yves Gonnet); skirt: Very Easy Vogue Pattern #8683 (fabric by S. Shamash & Sons). Details, stores, pattern information, stores, see last pages.

VOGUE PATTERN #8779 AND
VERY EASY VOGUE PATTERN #8683

VOGUE PATTERN #8776 AND #8774

THE ALL-STAR WARDROBE

VOGUE PATTERNS

FABRICS ARE THE BEGINNING OF THE BEST PATTERNS . . . AND THIS SEASON, WONDERFUL SOFT JERSEYS, THIN WOOL GABARDINES, SILK SATINS AND VELVETS ADD IMPACT . . . ON THESE FOUR PAGES, THOSE FABRICS . . . AND A MODERN "TELESCOPIC" WARDROBE TO SEW . . .

To begin with—a skirt and jacket with this season's news, *opposite page*. The jacket—in a grey menswear herringbone worsted wool, with the larger scale, the easy cut of a man's coat. To wear with the "perfect" black skirt—wool gabardine—narrow, with a front pleat. Jacket: Vogue Pattern #8776 (fabric, Florham Textiles). . . . Skirt: Vogue Pattern #8774. (Fabric, Anglo Fabrics). Symbol of the season's terrific jersey dresses, *right*—the "stars" in a new under-coat dressing. Here, the softness of grey wool jersey with a rounded boatneck, dolman sleeves—It's the kind of dress you'd reach for day after day. Fast and Easy Butterick Pattern #4700 (fabric from Jasco Fabrics). These four pages: hair, Sam McKnight; make-up, Rumiko. Details, stores, pattern information, last pages.

FAST AND EASY
BUTTERICK PATTERN #4700

Ron Nicolaysen

VOGUE'S

Last Word

ON FASHION IN THIS ISSUE

What works and what doesn't: If it's the new suit of the season or great dressing for at-home . . . jewelry with charm, a nighttime sweater and skirt, or a prettier haircut—with style

What works? This season—and in this issue—you'll hear a good deal of talk about menswear and about men's-tailoring influences. Don't be fooled by the conversation, though: tailoring, this autumn, comes in any and all degrees. It can evolve into something that's as neatly precise—and lean-looking—as Saint Laurent's short-skirted suit *far left* or, like the big Bill Blass coat *left*, have a generous ease. All of the clothes *here* have the **broader shoulders, somewhat wider sleeves, and deep armholes that you expect in the best men's clothes: They set up the prevalent shape of clothes this season. They needn't be tough.**

One example? Look at the Geoffrey Beene suit (*left*). It has a softly structured collarless jacket, an easy slim skirt and small sweater top; the suit is made of nearly weightless wool. To prove a point about packability, Geoffrey Beene often scrunches a suit such as this into a small ball. It's something you'd hardly do to a man's blue-serge suit.

There are tricks, you'll find, when you deal with tailoring this season. They have to do with polish and added femininity. At some moment, you might like the moccasins, mufflers, the total swagger of real men's dressing; with this fall's suits, for the most part though, you add decidedly non-masculine things: wonderful gloves with color and a sense of decoration, polished high-heeled pumps, a soft scarf.

There are clothing pieces this season that change in purpose simply by the way you work them: a wool dress such as the Comme des Garçons one, *right*, switches from offbeat street clothes to at-home dressing with ease. You'll do it by adding soft flat slippers and sheer stockings; the dress, interestingly, can be brought really close to your body—it wraps and ties. Often, we're finding, **a sense of body is the new key to attractive dressing in clothes for at-home . . .** and this fall, you'll get that most often in pieces made of wool jersey, cashmere, or other soft flat knits. Come colder weather, a pair of stirruped "ski" pants, when it's in jersey, may be the perfect small-body piece to wear at home with a soft top.

What works? On a runway, layering upon layering of necklaces, pins, and big jewels makes a strong effect; and it's a look, occasionally, that can have great charm when you dress. Most often, in reality, you'll want quite a bit less.

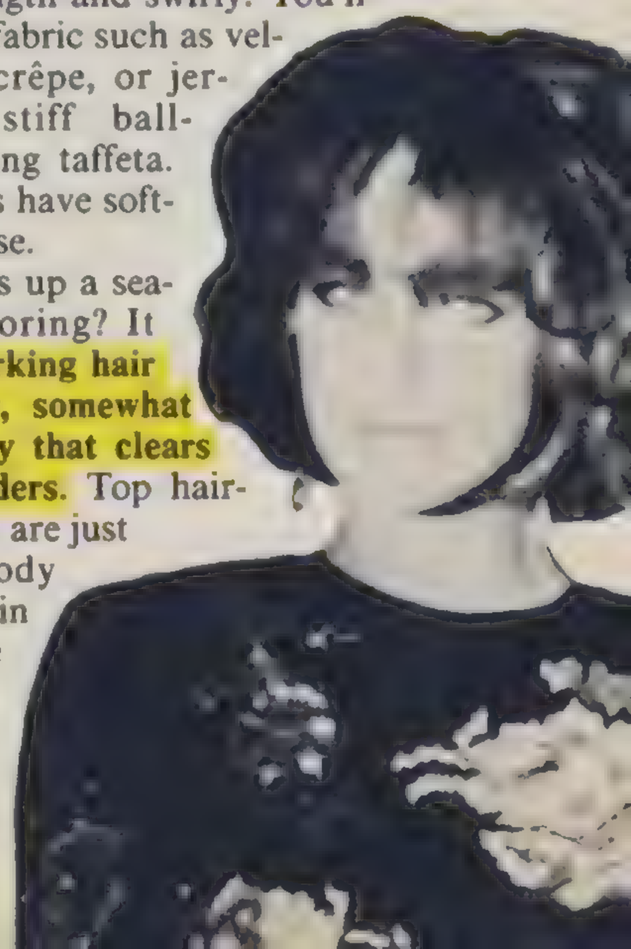
In a season when costume jewelry comes built on a big bold scale, with strong matte-metal chains and important-looking colored stones, **many of the new pieces you'll find are closely patterned after precious jewels . . . and don't come at throw-away prices.** Stones may be "paste" or semiprecious; but they're being worked into highly noticeable pieces. You usually wear just one.

Those giant "diamond" arrow pins, *left*, are terrific picture-making devices; they're symbols of the jeweled look of pins and necklaces now and of the wit, simply, of excessive scale. **With clothes for night, designers, at times, now are working that extra embellishment and sense of humor directly into their dresses with "jewels," sequins, and beading.** The Chloé dress, *below left*, with its arrow pins removed, is simply a very beautiful bias-cut black dinner dress. When you wear it, you might add large earrings and delicate-heeled shoes. It really doesn't need more.

For fall, some of the most ornamental pieces that are around now are sweaters. Some are decorated and glittery, some are simply plain cashmere—but cut in a way that clearly says "night." The Valentino black evening sweater, *right*, is one—very bare—version; most nighttime sweaters, now, are more covered up. They're lean—or small on the body—but have a sweater's inherent ease. And **you can wear these evening sweaters in ways that are as "dressed" as any dinner dress.**

What works with a sweater for night? Valentino's, *above*, is put with a short narrow "tulip" skirt; **evening sweaters go with plain flannel trousers, often, with enormous style. Another option: A new nighttime skirt** that's mid-calf length and swirly. You'll find it in a fabric such as velvet, wool crêpe, or jersey—not stiff ballroom-dancing taffeta. These skirts have softness and ease.

What sets up a season of tailoring? It may be **working hair in a softer, somewhat prettier way that clears your shoulders.** Top hairstylists now are just creating body and shape in hair. Style comes straight from that. ▽



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HEALTH *style*

The truth about situps . . . at what age should exercise start? . . . comfortable summer feet . . . plus the latest on how to . . .

Whether your eating habits are based on pleasure or health—or on real medical needs—making your tastes known in a foreign country can be tricky. Now, a book that lets you specify food that's broiled, not fried, low in salt, etc., in Spanish, German, French, and Italian: "The Special Diet Foreign Phrase Book" (Rodale).

AVOID JET LAG

Jet lag" is familiar to anyone who travels across time zones. Different from other symptoms resulting from flying in a pressurized cabin at great speed and high altitude—ear popping, light-headedness, dehydration, irritability, motion sickness—the early symptoms of jet lag include growing weariness that results in disorientation, affects concentration, memory, and performance; later symptoms include constipation or diarrhea, insomnia, loss of appetite, headache, impaired night vision, limited peripheral vision.

How intense the symptoms of jet lag are and the length of time it takes for the body to stabilize vary greatly from person to person and have a lot to do with personality, age, and health, as well as with how many time zones are crossed and in which direction—recovery from a westbound trip is from 30 to 50 percent swifter than from an eastbound one.

Based on chronobiological research at the Argonne National Laboratory, a three-step—preflight, in-flight, post-flight—program has been devised to help "reset" your body clock.

Diet is key to helping relieve jet lag, according to Charles F. Ehret, Ph.D., senior scientist at Argonne: High-protein meals give you up to five hours of energy, while high-carbohydrate meals give you a surge of energy for up to an hour but then actually encourage sleep. Alternating between eating heavily and sparingly replenishes then drains your energy supply and can be used to prepare you for a rapid switch in schedule. Caffeinated foods and beverages, which affect energy reserves, also help to relieve jet lag.

If there is a significant time difference between the place of departure and that of arrival—for example, the five-hour time change for a New Yorker traveling to London—initiate a new eating program three days prior to flight. **Day one and three:** eat extra amounts, high-protein breakfasts and lunches, high-carbohydrate dinners. **Day two and flight day:** eat sparingly. Eliminate caffeinated beverages during this period, but reintroduce on flight day, between 6:00 and 11:00 P.M., when you are traveling east; in the morning, when you are traveling west. e.g., if you are flying from New York to London, at 6:00 P.M. (whether you are in flight or not), drink 2 to 3 cups of black coffee or strong tea and reset your wristwatch to destination time (from 6:00 P.M. to 11:00 P.M.). Rest until next step, which should begin with breakfast on your new time schedule—occasionally still in flight. Eat a hearty high-protein breakfast and lunch, and an extra-large high-carbohydrate dinner. Generous meals on the first day of arrival also help you to adjust.

Since light affects body clocks, use natural and artificial means (window and eye shades, overhead airplane lights) when in flight and after you arrive to help you sleep/rise to the night/day schedule of the new time zone. Remaining active and "sociable," when appropriate to the time of day also helps.

EDITOR'S NOTE: *Adapted from "Overcoming Jet Lag" by Charles F. Ehret, Ph.D., and Lynne Waller Scanlon (Berkley Trade), which includes a number of different programs, based on travel variables.*

protect yourself

Use sunscreen: the link between the sun and melanoma—most serious of skin cancers—has now been proven. The latest studies show that spending an average of two unprotected hours a day in the sun, having poor tanning ability, light eyes, and an indoor job and outdoor recreation all increase melanoma chances. Good news: Caught early, most skin cancer is curable. For a booklet that helps you recognize it, send a stamped, self-addressed envelope to Skin Cancer Foundation, Box 561, NYC 10156.

Skin statistic: A 120-pound woman has about 17 pounds of skin—a strong-but-fragile organ that needs certain care

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Video Alert If your television is a pre-1970 model, don't use it with a home computer or video-game attachment. According to a report in the *FDA Consumer*, these sets may give off levels of X-ray radiation higher than the recommended maximum when viewed at the close range commonly used with computers and games. Good news: televisions manufactured after 1970 had to meet strict FDA standards for radiation emission and are perfectly safe when viewed at any distance, far or near.

DIET ADVICE

Maintain adequate protein intake while you're on a diet, cautions Harry M. Shizgal, M.D., professor of surgery, McGill University/Royal Victoria Hospital, Montreal. In a lecture at The New York Hospital-Cornell Medical Center, he reported on research that showed obese people who were put on extremely low-calorie diets lost lean body mass—vital to maintaining energy and calorie-burning ability—rather than fat. When protein was upped, lean tissue was restored, fat began to be lost.

SIT-UPS: GOOD MOVE OR BAD?

Sit-ups are a staple of many exercise routines. But to get real benefits—a flatter stomach, firmer muscles—safely, you should do them correctly. First rule: Always do sit-ups with bent knees. Straight-legged sit-ups can stretch nerves in the back and spine, causing pain. Also, make sure you do sit-ups slowly and deliberately. "A lot of people kid themselves with sit-ups," says Michael O'Shea, director of NYC's Sports Training Institute. "If you throw yourself into them and do them rapidly, you can do one hundred—and still not exercise abdominal muscles." There's also a danger—any quick, ballistic motion may lead to injury.

The proper method for a sit-up: Lift your head first, follow with your shoulders, and then lift your body—slowly. Concentrate on feeling your stomach muscles contract. Some doctors are opposed to full sit-ups. "People do sit-ups to flatten the tummy," says Richard H. Dominguez, M.D., medical director at the Sports Performance and Rehabilitation Institute in Carol Stream, Illinois, "but there are better ways to do that. The problem with doing sit-ups is that you often rely on hip flexors more than abdominal muscles." Dr. Dominguez recommends replacing sit-ups with torso curls: Lie flat, slowly raise your torso until your spine (which should be curled, not straight) is at roughly a 40-degree angle to the ground. Hold that position, and slowly lower yourself down again. "You don't get any further benefits by sitting up completely."

Other variations on the half-sit-up: New York movement therapist Marianne Battistone recommends "sit back" exercises. Begin in a sitting position, with knees bent. Roll down to a 45-degree angle, lower spine curved, compress abdominals, and hold ten seconds; sit up and repeat.

However you achieve them, stronger abdominal muscles mean less chance of lower-back pain. "The back brace or support girdle that many people wear is just a substitute for strong muscles," says Dr. Dominguez. But no exercise can do more than tone and strengthen muscles. "All the sit-ups in the world won't get rid of fat around the waistline," says Michael O'Shea. "For that, you need to reduce caloric intake."

Some physiologists warn that sit-ups will make you thicker at the waistline. Theoretically, they're right—muscles get larger as they get stronger. But most women don't have to worry about that until they're in Olympic condition. Says O'Shea: "If you're out of shape, burning calories and exercising your abdominals will give you a firmer, flatter waistline."

REMINDER: Ultraviolet light from sunlamps is as dangerous to skin as real sunlight

Swollen feet, a common problem year round, is even worse in summer because hot weather increases circulation, providing more blood to the feet. Wearing sandals reduces foot temperature . . . and the tendency to swell.

Milton H. Walkes, D.P.M., chief, podiatry services, Queens Hospital Center and member of NYC's Foot Care Group, points out that the condition known as "travelers' edema" (swelling in the feet and lower legs) results from sitting for long periods of time. "Develop 'jitter legs,' " he suggests. "Get used to moving the toes and legs, contracting the muscles. And if you have to sit, try to elevate your feet, preferably above heart level, for ten minutes at a time to help the circulation."

Walking on a hard surface uses about 60 percent of our foot area, while walking barefoot on soft, yielding sand allows us to bear weight on 100 percent of our foot area, stretching and strengthening muscles of feet and toes. The benefits, however, can turn to hazards if a barefoot walk accelerates to a run on the sand. Bare running feet pound with each stride—without the help of shock-absorbing heels that running shoes provide—and the Achilles tendon and some foot muscles are forced to stretch unnaturally; painful tears can result. "Because our body weight causes the foot to sink deeper into the sand when running than when walking, additional stress is put on the leg muscles," says Dr. Walkes, "and running on any uneven surface such as sand increases the chances of twisting, straining or spraining an ankle." Best advice? Don't overdo it. Keep your runs short, and stop at the first sign of pain or strain.

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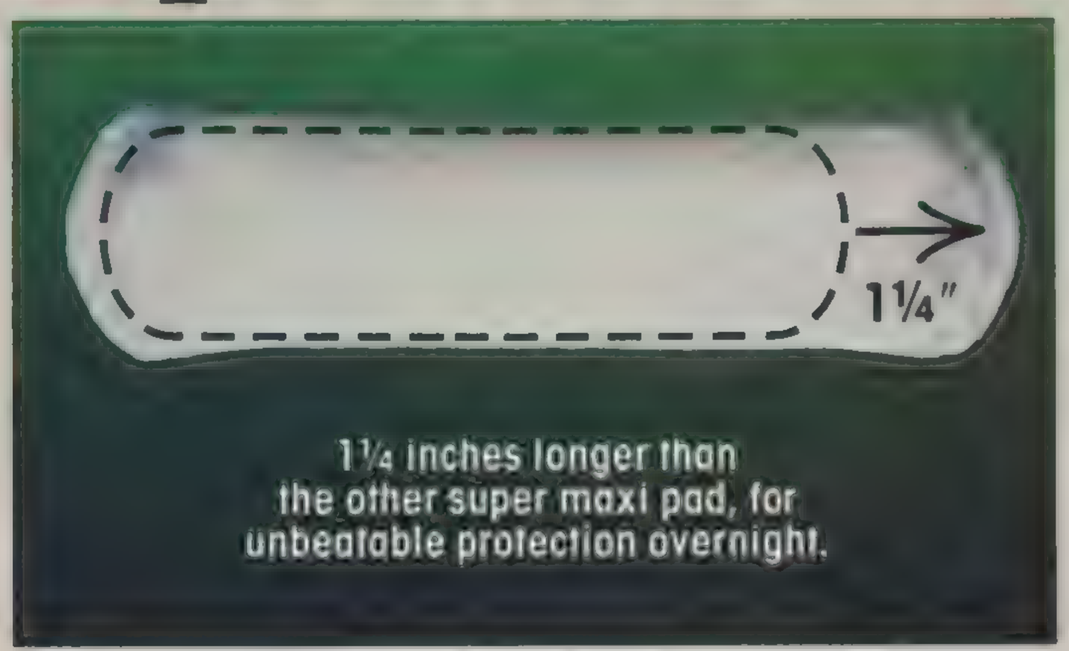

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Q A

How soon should I start urging my two-year-old to exercise? I want her to be fit and to become a good athlete.

You should already be giving your child every opportunity for *movement,* though she won't be ready for structured exercise until age four to five, according to Nathan J. Smith, M.D., professor of pediatrics, division of sports medicine, University of Washington School of Medicine, Seattle.

Exercise goals must be appropriate for the child's age. "Children are ready to begin a low-key fun introduction to sports skills around age seven," says Dr. Smith. But resist trying to create a champion. "Elite athletes are born, not made. Pushing too hard can create tremendous psychological pressure and unhappiness for the child. Failure to make the team, for example, can be devastating to a child, and has been likened to losing a parent. The pressures of competitive sports at an early age may lead to 'burnout' by fourteen." These children may never learn to appreciate activity for its own sake; and activity is vital to good health. Not only does daily physical activity contribute to the proper development of heart, lungs, muscles, and bones, but it helps to prevent conditions that later can lead to cardiovascular diseases. The American Health Foundation's studies of nine-year-olds showed that 20 percent of boys and 40 percent of girls had poor cardiovascular fitness levels, which is why improving them is one goal of the Foundation's "Know Your Body" program for children in grades one to eight. Teachers across the country have been trained to discuss the importance of fitness, help each child design an exercise program. For information, write: Dr. Gail Diem, American Health Foundation, 320 E. 43 St., NYC 10017.

Is it safe to dry my hair with a blow dryer while in the bath tub?

Definitely not, says the Association of Home Appliance Manufacturers. Never use any electrical product while bathing because there is always a risk of electrocution. Even if the dryer—or any electric appliance—is in the "off" position but still plugged in, it could electrocute you if it accidentally comes in contact with water. If an appliance does fall into water, don't reach into the water to get it. Unplug it immediately at the wall outlet. To avoid unnecessary risk, always unplug any small electrical product after using it. ▽

Jealous hearts, married men, & how to leave your perfect mate

Indispensable advice from Dr. Sex Tips

BY CYNTHIA HEIMEL

DEAR DR. SEX TIPS:

I don't know what to do. I'm thinking maybe I should kill myself. Or maybe I should kill him. I know I want to kill somebody. I also want to die. But possibly I should begin at the beginning.

I've been going out with Billy for eight months. He always told me he could never look at another woman.

But he can, and did. I was at a nightclub last week, when all of a sudden who should I see but Billy, sitting in a little secluded booth with a blonde. I was shocked, but convinced myself she was probably just a cousin from Peoria who liked dresses cut to the navel. But then, to my utter horror, I watched Billy take this tart in his arms and begin sticking his tongue down her throat.

Well.

I was traumatized and paralyzed, but eventually my legs came to and I ran sobbing out of the club.

Billy has been calling me every day. I keep hanging up on him. I never want to see him again. And yet, I still love him. That's why I want to die. WANDA

DEAR WANDA:

You first must realize that you have two (2) very separate problems here: a cheating man, and unexpressed anger. It is the anger that's making you want to die.

The thing is, you blew it. There you were, all the evidence at your fingertips, but instead of taking command of the situation, you ran away. Not bright.

The proper procedure in this situation is to march up to the offending table and overturn it, taking care that at least three drinks, a lighted candle, and a large vase of flowers fall into that two-timing Lothario's lap.

Or, if you prefer to remain a stranger to violence, an equally effective procedure is to approach the philanderer's table with a grim smile on one's lips, wait patiently until the philanderer's attention is drawn to one, utter a few well-chosen icy syllables along the lines of "Aha!" and then march away stonily.

When this creature phones again, do not hang up on him. Tell him, in no uncertain terms, what you saw and what you think of him. Do not whine, do not cry. Keep the voice cold, aloof, and distant. Whining and crying are an admission of weakness and almost an engraved invitation to more ill treatment. They will only induce guilt, when it would be much more to the point to induce fear.

If he dares to accuse you of jealousy, have a screaming fit. Jealousy is one of the few honorable emotions we have, and anyone who claims not to be jealous is either lying or severely brain-damaged.

"Of course I'm jealous, you swine!" you should shriek, "and don't you *dare* try to manipulate me into feeling guilty for my jealousy or I'll come after you with a rusty rake!"

If he tries to lie his way out of the situation or, even worse, maintains that he has done nothing wrong, get rid of him. If he seems genuinely contrite and promises to be a lot or more faithful in the future, give him another chance.

DEAR DR. SEX TIPS:

I have been living with Nathan for three years. The first year was unmitigated bliss, heaven and paradise. I thought Nathan and God were interchangeable. And Nathan is sweet, smart, and witty and loves me within an inch of my life.

But I am bored. To distraction. I have taken to clipping coupons and having my hair done four times a week. I think if Nathan says, "Wanna watch Carson, or what?" one more time, I am going to attack him with a meat cleaver.

For a while I was afraid of leaving, afraid of being on my own, afraid there was something wrong with *me*, not him.

But there isn't. I'm fine, and I want out.

I just can't bring myself to tell Nathan. Shall I tell him while he's humming happily over his morning coffee and the inevitable slice of dry whole-wheat toast? Shall I tell him when he comes home from the gym at 7:30, asking, "What's to eat, sweets?" Shall I tell him after he takes the garbage out at 9:30?

Everything in our lives is so prosaic and ordinary, I simply can't see myself suddenly saying, "Nathan, I'm leaving you." What to do? JENNIFER

DEAR JENNIFER:

There is no optimum time to break up with someone. No matter when you tell him, you're going to blow the whole day.

If I were you, I'd take "Wanna watch Carson, or what?" as my cue.

"No, Nathan," I'd say. "Let us not watch Carson tonight. Let us instead divide up our philodendron and figure out who's getting the Cuisinart."

If Nathan says, "Oh, thank God, I've been trying to bring this up for months, but just didn't have the nerve to tell you," you're home free. But chances are he won't.

Chances are he'll threaten suicide, in which case you'll have to tap your gentlest, kindest resources. Leaving a lover is a stunning, crippling blow, and we're lucky that no one can arrest us for assault and battery.

But you must be firm. If Nathan wants to keep you, he'll try every trick in the book. He'll lock himself in the bathroom and refuse to come out. He'll lock you in the bathroom. He'll have his mother, father, siblings, and assorted cousins visit you and cry. He'll call your clergyman. He'll wet the bed. He'll stay out drinking all night and pass out in your front yard at 10 A.M. He'll take up heroin and hookers. He'll invent new sex techniques. He will continually remind you of nostalgic moments. He'll play "Stand By Your Man" on a repeating tape loop.

But you will have none of it. Oh, you'll be nice, all right, but you'll brook no nonsense. "Yes, Nathan dear," you'll say, "I remember quite well that time that I got drunk and put the lampshade on my head and you carried me all the way home in a blinding snowstorm, but I'm still leaving you. It's necessary for my emotional growth."

Lay the "emotional growth" business on thick. You don't want to place the blame on him. If you were leaving him because he is a two-timing, lying, cheating, mean, nasty, and thoroughly rotten brute, you'd have every right to broadcast it internationally. But Nathan isn't a brute, he's just tedious. So you simply must talk a lot of rot about your own lack of maturity and need for time alone, not to mention space.

He may not believe this, but at least he'll have something to tell the fellows at the gym, and this is of paramount importance. Fellows always need something to tell the other fellows at the gym. This way he can say, "Yeah, Jennifer says she needs some more space. *Space.* Go figure women." And all the fellows at the gym can then nod sagely about the futility of figuring women and then coax Nathan into a rousing game of squash to get his mind off you.

As soon as you've dropped your bombshell, move out. The place will turn into a veritable morgue until you do, and the recriminations will keep on coming. If you can't pack up all your belongings immediately, make sure to get your true valuables out pronto, since hell hath no fury like a man scorned. You could return to pick up your valuable collection of 45s to find that Nathan has melted them.

As soon as you're out, you'll probably start having second thoughts. After about two weeks, the vision of Nathan (dear sweet old Nathan!) taking out the garbage will conjure up a misty feeling inside of you. You'll begin to wonder what you could have been thinking, giving up so capital a fellow. And then when you're walking down the street one day and see dear sweet Nathan with a curvy brunette, you'll know you've been a fool.

DEAR DR. SEX TIPS:

Is it ever a good idea to have an affair with a married man?

I have to admit I'm contemplating it heavily. In fact, I think about it all the time. Well, if the truth were to be known, I'm actually doing it.

Mario isn't your typical married guy. He doesn't try to tell me his wife doesn't understand him. He doesn't take me to sleazy motels. He doesn't get drunk on martinis and then sob and try to show me pictures of his children. He doesn't have his secretary send me flowers.

Mario is honest, forthright, extremely sexy, politically correct, sensitive, intelligent, and rich. And married. Oh, God what am I doing? I mean, what can I *really* expect in this day and age?

What if he leaves his wife for me? What if he doesn't leave his wife for me? SARAH

DEAR SARAH:

There are times *(Continued on page 252)*

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DR. SEX TIPS

(Continued from page 251)

when I feel (for even Dr. Sex Tips has feelings) that married men, as far as single women are concerned, are the scourge of the earth, the black plague and the eternal nemesis all rolled into one. That they are a rampantly out-of-control fungus which must be stopped before they put an end to human life as we know it.

At other times, in a more mellow mood, I simply feel they are minor disturbances, small crawly things that must be stamped on and squashed.

Here's why:

The first thing a married man will do, often within seven minutes of meeting you, is confess his love for you. His eyes will go all gooey and contrite—at this stage of the game he knows that only the wounded-animal approach will cut any ice—and he will start sending you long-stemmed roses and icy bottles of Louis Roederer champagne. If he's a smart married man, he won't even mention his wife and how she doesn't understand him—such a worn-out cliché at this juncture could

Married men—
too romantic
to be real

prove disastrous. But he *will* suggest running off to Paris and touch heavily on the theme of never having met anyone quite like you before. He will wax profound upon your beauty, speak unceasingly of his uncontrollable lust for you, wonder wistfully what kind of children you two would produce, and propose to put a down payment on adjacent burial plots.

Very intense very quickly, your married man. It seems too good to be true, too romantic to be real. Even the most sensible of girls can be swept off her feet and start daydreaming about torrid scenes in airports.

And, of course, it *is* too good to be true. The intensity that a married man feels (and he really does feel it, he's not lying) could never exist in a member of the species who is single. Your married man can get as intense as he wants to, because he is safe. There, lurking quietly in the background, is his wife.

What is a wife? I hear you ask. She's not as pretty as me. She's older than me. She wears polyester. She's got a frumpy hairdo. What does she have that I don't have?

She's got her husband, that's what she has. The real, true fellow, the one who wakes up in the morning and complains that all his shirts are blue and he hates blue shirts. The one who dips his french fries in his coffee. The one who snarls if his soft-boiled egg is too runny.

A wife is the married man's safety net. With you he can be a dashing, moody, romantic and demanding lover. A paragon of sensitivity, vulnerable to a fault. Because he doesn't *need* you—he's got his security blanket waiting for him at home, keeping the teapot warmed. He has nothing to lose, he's playing the game with a stacked deck, and you have no aces.

You may not care. "Let him have his cake and eat it too," you may think. But there is another problem to contend with:

The enforced *passivity.*

You can't call a married man whenever you want to. If, at three o'clock in the morning, a huge water bug decides to set up light housekeeping on your living-room floor, you can never get a married man to rush right over with a machine gun. If you suddenly realize that you can't see the movie on Thursday at three as planned, you can't ring him up and change it to Tuesday at four.

You tend to wait around a lot. Even worse, things must be done at his convenience. "When can you get away?" you'll find yourself asking, as well as "Oh, you can't make it? Well, I suppose beef Wellington keeps pretty well in the freezer."

This sort of passivity tends to put a girl in a foul temper. You'll begin by resenting his wife, which will then make you irritated with yourself for resenting his wife when it's *his* goddamned fault. And then you'll become even more annoyed as you realize that it really isn't his fault, that nobody tied you up and forced you to have an affair with him.

Pretty soon every train of thought will arrive at the conclusion that you are an indefatigable louse, moron, and masochist. You'll start staring moodily into space and contemplating runaway trips to the Yucatán, where, you hear, they don't even *have* married men. You'll start thinking of yourself as some kind of sordid "other woman" and forget what a terrific pool player you are and how on numerous occasions you have been all that is wonderful to your querulous maiden aunt.

But the absolute worst thing about having an affair with a married man is that you must always be prepared for him to leave his wife for you and ruin everything.

When a man leaves his wife for you, he turns into a different person, a person you will find only vaguely recognizable.

Gone will be your intense, excruciatingly romantic lover. The flowers, whispered endearments, and passionate lovemaking will inevitably give way to snarling about blue shirts and snarling at the sight of imperfectly cooked eggs.

No one is more insecure and unbalanced than a man who has just left his wife. He is a frightened man, a nervous man, a clinging man. And he will look to you to be his rock. Every time he wonders if he's made some awful mistake, he'll phone you up to make sure you really love him as much as you said you did yesterday.

You may find this somewhat endearing at first, but eventually the fear of suffocation will cause you to run screaming into the night.

And then where will you be?

The only even minimally suitable time to get involved with a married man is when you don't want to be immersed in anything heavy but still crave a bit of affection and intimacy.

I myself did this once, although I still found myself moaning and complaining about how stupid I was being. One day my married paramour got a trifle annoyed with me and put down the pocket Space Invaders game and said, "Look, Eva Rosa Anna, you don't have anything else going on at the moment, do you?"

"Well, no."

"Then could you please shut up? You can just stick with me until something better comes along. I may be married to someone else, but at least I love you."

"Hah," I said. ▽

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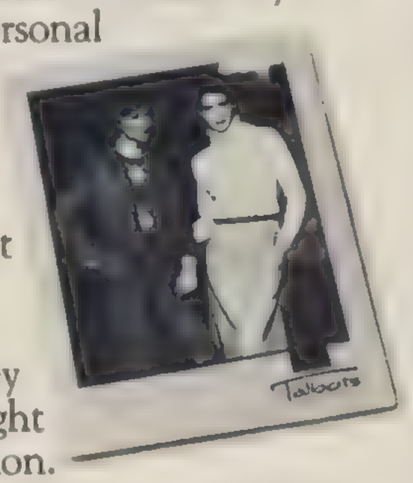

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UNSEEN ALPHABET

(Continued from page 203)

or ghostly side: forms that are inherently black and white. (Which makes them wonderfully compatible with Kafka's black-and-white fictions.)

The two most ancient vocabularies of forms in our culture are 0 1 2 3 4 5 6 7 8 9 and A B C D E F G H I J K L M N O P Q R S T U V W X Y Z.

Reuterswärd has discovered the inter-letters. Would inter-numbers yield anything essentially different?

Letters have long been an important site for pictorial invention. Starting in the eighth century, manuscript artists in monasteries created a class of privileged letters: the great "capital" that begins a word, a sentence, a paragraph, a book, which could also be a person, an animal, a habitation, and emblem, a little cosmos all its own. In the ornamented Bible manuscripts of the High Middle Ages in France and England, it became the practice to place whole figural scenes within initial letters of each book of the Bible.

After the invention of printing, the figural play with letters was often detached from a text. Graphically extended so as to resemble living beings or objects, letters offered the possibility of a rule-governed vocabulary of the "fantastic." Artists built thematic suites or sequences, using the given of A to Z: letters as trees, as embracing couples, as buildings. Such comic or grotesque alphabets are typical Mannerist ventures. The greatest such display of imaginative and formal virtuosity is Grandville's aptly titled "Un Autre Monde."

The manuscript artists discovered the space inside the letter: that the letter is virtually nothing but empty space (as the body is mostly water), and that this space is waiting to be filled.

Reuterswärd has discovered the space adjacent to the letter, the space created by the presence of another letter. The inter-letter, a function of the letter before and the one after, illustrates the basic principle of montage: that the meaning of a shot is determined by the shots that precede and succeed it, and a different alternation of shots will make us read the same shot differently.

Reuterswärd's discovery is a characteristically modern one. It also accords with a non-Western esthetic. Western visual understanding trains our attention on the free-standing object or image or structure; and, secondarily, on its surround—base, frame, environment.

Japanese esthetics presupposes a different dialogue, one between elements of equivalent importance. The module *(kata)* which can be repeated, modified, varied, accumulated. And the interval *(ma)* between units or modules. To consider the interval to be as determining as that which it separates is the most original insight of Japanese art and spirituality.

The inter-letters are Occidental ideograms. Letters have sounds (arbitrarily) attached to them. Inter-letters are silent. They pivot and fold (arbitrarily), instead of sounding.

Letters are thin, spindly—indeed, they are mostly empty space. Inter-letters are fat, or thick; or filled in. They do not lend themselves to sheltering additional forms or shapes. They are already fully occupied.

Inter-letters are mostly trunk or torso. They do not walk (like K and R) or sit (like C and O). But they are restless. They turn, they almost seem to writhe. They seem, in Reuterswärd's two-dimensional transcription, to want to occupy more space. To become three-dimensional. (In marble? wax? bronze? styrofoam? wood? rubber?)

The space within the letter is decorative space: space that can hold something. The space between the letters is essential space: space that enables something to happen. Without the inter-letter, words are undecipherable. Inter-letters are (hitherto) invisible tools of reading.

> ***Reading is not possible without the void. Speech is not possible without the inter-silence of the universe***

Reading is not possible without the void. Speech is not possible without the inter-silence of the universe.

These forms have the status of *parts* or *elements* of a larger system: the unseen alphabet. We are invited to savor the parts, knowing they are parts, without being able to envisage (or represent) the whole.

It is in the nature of the unseen alphabet, in contrast with the seen one, to be far more populous. (For twenty-six letters, six hundred seventy-six inter-letters.)

In the unseen alphabet, every letter is a copula: the uniting of two letters of the seen alphabet.

In the unseen alphabet, one cannot make the distinction between upper-case and lower-case letters. In contrast to the monk's illuminated capitals, the letter as little world, inter-letters all have the same authority. There is no privileged letter. I imagine them all as upper case. F R A N Z . . . .

And there is no punctuation, no privileged spacing. Words run together. F R A N Z K A F K A . . . .

Reuterswärd's illustrations for Kafka start from the fact that no image is possible, appropriate, decent for these texts.

In the sense that Proust's subject is time, Kafka's subject is space. A life is understood as a space: a new, terrible relation to space. An adult human being, Gregor Samsa, now has the dimensions of a beetle.

"What's this?"

"A dead *this.*"

One does not want to visualize Gregor Samsa on his back.

But to respond with letters to Kafka seems particularly appropriate, for Kafka encodes himself within his narrative by means of letters. In *Die Verwandlung:* K A F K A / S A M S A. In *Der Prozess:* Joseph K., usually just K.

Although coupled with (and inspired by) Kafka's texts, with their relentless *terribilità,* Reuterswärd's inter-letters are forms that refuse the overtly fantastic, the grotesque—the opposite of Grandville's anthropomorphisms. Their powers are discreet, reticent.

Inter-letters seem like parts of an unknown machine—and are parts of a hitherto invisible one: a mental machine made physical.

For Kafka's protagonists, caught in the space of ineluctable disaster, the only escape is to dematerialize.

Reuterswärd's mental operation both materializes and de-materializes or disincarnates. Making visible the unseen alphabet bleaches, hollows out the seen one. While the inter-letters acquire texture, shadow, subtlety, the letters become their most minimal presence: white, depthless.

Could one write in this alphabet? But that would require spaces between the inter-letters. (Inter-inter-letters?)

Could one make words out of inter-letters, after all?

Every artist dreams of inventing something absolutely new, open-ended, numerous, that is at the same time strictly determined, rule-bound. Nothing more desirable than the fusion of the ideals known as "romantic" and "classic." No discovery more felicitous, then, than this unseen alphabet.

All valuable discoveries in art lead us to change or refresh an old metaphor. Perhaps the "inner" world is really the inter-world. ▽

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Mothers Work

SEEING-EYE MACHINES

(Continued from page 239)

than a decade ago, John H. Laragh, M.D., then at the Columbia-Presbyterian Medical Center in Manhattan, became interested in a special form of high blood pressure called renalvascular hypertension. Dr. Laragh, now director of the cardiovascular center at The New York Hospital-Cornell Medical Center, was interested in a substance called renin that was present in the blood of some hypertensive patients. He developed a simple blood test to show excess renin.

This was the sequence he found. The two kidneys have the function of cleaning the blood and, as well, of adjusting its vital content of the electrolyte minerals, sodium, potassium, and calcium together with their accompanying soluble ion, chloride (hence, the role in hypertension of salt, i.e., sodium chloride, in the diet). It is these elements that keep the body's acidity and alkalinity within proper bounds so that the heart, liver, and other organs can function properly, and also so that we don't become waterlogged or dehydrated.

Because of this need for continuous, ample blood flow through their sieving tubules to produce urine, nature gave the kidneys the ability to secrete into the bloodstream a hormone, renin, that's converted into a potent agent for raising blood pressure. When the kidney, in effect, says it wants more blood flow, it gets it via an outpouring of renin. A loss of flow is almost invariably caused by a narrowing (or stenosis) of one of the two renal arteries (rarely both) that syphon blood from the main trunk of the aorta.

Dr. Laragh's research showed that, by and large, patients with high blood pressure and excess renin in their blood were responding to such a narrowing of the renal arterial flow.

Into this diagnostic situation stepped the vascular radiologist. As in the diagnosis of other blood-vessel problems, dyes injected into the arterial system could graphically demonstrate in X-ray pictures the point where a left or right renal artery wasn't allowing sufficient blood to perfuse the left or right kidney. One vascular radiologist involved in such diagnoses was (and is) Thomas A. Sos, M.D., professor of radiology at The New York Hospital-Cornell Medical Center. He picks up the story: "Today, there are three ways of controlling renalvascular hypertension. One is surgical and very expensive. The narrowed segment of the renal artery is bypassed with a vein graft. The surgery involved some mortality. In other cases, for mechanical reasons, the renal artery couldn't be bypassed, and the surgeons would have to remove the kidney.

"The second, very new method is to use a drug called captopril that blocks the body's blood-pressure response to the renin chain of events. But this treatment, while good for the rest of the body, is bad for the blood-starved kidney. In about one-third of patients treated with this drug the kidney just withers away.

"The third method, which we are using, involves a balloon at the end of a catheter, somewhat like the one used in halting hemorrhage in emergency cases. When a patient undergoes work-up for hypertension at Dr. Laragh's center here, a blood sample is taken to measure renin concentration. On that same visit, we inject contrast medium into a vein to look at the blood flow in the renal arteries. We used to have to place a catheter into the aorta to squirt the dye directly into the two kidney arteries; but now we have a new computerized system that makes the X-rays of the arteries much more sensitive to the presence of the dye, so we can 'see' it in more dilute concentration. The patient is out of the clinic in about two hours.

"Now, if we find the lab test shows high renin in the blood, and the intravenous angiogram of the kidneys' blood supply shows a constricted renal artery, the patient is admitted to the hospital for a few days. We insert the catheter in an artery in the groin, move the tip up into the constricted segment and then inflate the little balloon. This dilates the wall of the artery, opening up the channel again. It's a real cure, at one-third the cost of surgery, that saves the kidney and brings the blood pressure down. In 160 consecutive patients, we've had to sacrifice only two kidneys, lost no patients (compared with a 4 to 20 percent mortality for surgery), and have seen no recurrence of the problem over a period of two years."

Dr. Sos says that a peculiar muscular growth into the renal-artery channel also responds to the catheter/balloon treatment. "About one-third of patients with renal hypertension are suffering what we call fibromuscular dysplasia, an inherited condition that may affect a number of different arteries. About 85 percent of patients with this form of hypertension are women under the age of forty."

Dr. Sos went on to relate that young women (and others) with hypertension first undergo a renin measurement from a typical blood sample. If this is elevated, they are given captopril for a brief period to see if their blood pressure responds to renin blockade. If it does, the patients are called back for the intravenous dye administration with a second renin determination. If all these continue positive, the balloon technique is employed. Says Dr. Sos, "We are curing hypertension in 90 percent of these young women."

Once the radiologists became adept at inserting catheters into blood vessels, they found many new therapeutic uses for them. Dr. Sos related that these tubes can be used to drain bile from the liver to the small intestine in patients with cancer where tumor cells block the flow and cause jaundice and pain, saving the patient from an operation that would make even more painful the final months of life.

The tubes are also being used to replace ureters. Patients with an obstruction that blocks urine flow from kidney to bladder used to have their urine diverted into a segment of the intestines, a messy, infection-prone procedure. Today, radiologists via a small incision, can anchor a catheter in the urine-collecting chamber of the kidney. It is fastened at the lower end in the bladder.

While damaged ureters are a relatively rare malady, kidney stones are not. People who have (literally) sweated the excruciating process of "passing" a large stone down through the urinary system can also find hope in new radiologic catheter techniques. In preliminary reports, physicians have told of breaking up such stones into tiny fragments via a sound-wave emitter that fits into the end of a catheter. Urologists can, via the same tubes inserted by the radiologists, grasp such stones in the main collecting chamber of the kidney or ureter, crush them mechanically, and draw them out or leave smaller pieces to find their way painlessly down the ureters.

Other patients who may find relief from the new radiologic daring are those whose circulation to the legs and feet has been reduced. Dr. Sos is cautious in his appraisal of the role of the little balloons in the femoral (thigh) arteries and those, such as the popliteal (knee), that they feed. He says though, that the computer-enhanced visualization of lower-limb arteries via intravenous dye injection (as opposed to the more hazardous intra-arterial instillation) opens new options for diagnosing victims of what doctors call intermittent claudication. The condition, caused by inadequate blood circulation, can lead to gangrene and amputation of the toes and feet if not controlled.

By and large, surgeons will not graft bypasses around arteries in the knees, thighs, and pelvis unless blood-flow tests show a real danger of infection, i.e., gangrene, or if the patient is bedridden, or virtually so. Dr. Sos has recently used the balloon catheter to dilate lower arteries in a few patients whose discomfort didn't pose an imminent hazard to their health but simply interfered with their work or a favorite activity such as golf or tennis. If the procedure proves as safe as he anticipates, he may accept more such cases on an experimental basis.

After checking for a weak or absent pulse in the affected foot with a sound-echoing device, the physician uses the computerized intravenous dye to locate the artery constriction. Then it's into the groin again with the balloon catheter, but this time usually aiming downstream to push into the occluded segment and then inflate the balloon to open it up again.

Out in Portland, Oregon, Charles T. Dotter, M.D., has been inflating balloons in these less-than-critical cases for almost twenty years. Chief of radiology at Oregon Health Sciences University, Dr. Dotter explains: "When a patient comes to me and says he's having pain when he walks, I don't see my job as telling him to wait until he's sicker before we do any-

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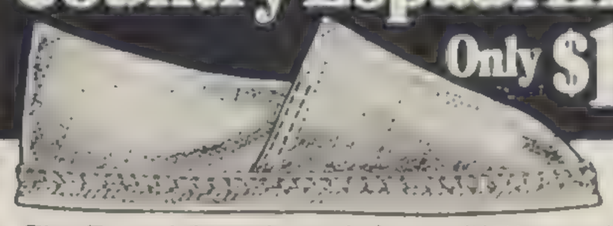

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thing." Dr. Dotter says he used the balloon to unplug an iliac artery just above the groin more than sixteen years ago. "I saw that patient this past year," he says, "and he was walking just fine."

Patients who have "little strokes," passing episodes of weakness, dizziness, or even blackouts aren't so lucky. When their transient episodes of inadequate blood flow to the brain can be traced to the big carotid arteries that enter the cranium just under the ears, ultrasound instruments and the ubiquitous X-ray dyes can tell almost immediately if the constricted segment is accessible from the neck. But that's the least of the problem. Dr. Dotter explains that in attempting to perform angioplasty in a carotid, the doctor may cause a small fragment of the plaque on the artery wall to come loose.

At this point it becomes, in medical terminology, an embolus, a wandering blob heading for smaller and smaller arteries in the brain until it becomes lodged in one and starts a clot and a full-blown stroke. Researchers are now working to design a catheter tipped by some kind of umbrella sieving apparatus that could trap dislodged fragments, while, behind it, the balloon was inflating. Until such a device is perfected, reopening the vital carotid channel to the brain will remain in the hands of the vascular surgeon cutting in from the outside.

While radiologists ordinarily don't participate in operations on the heart, except to locate obstructions in the coronary arteries and assess their severity, the balloon angioplasty they pioneered is now providing a rival to coronary artery bypass operations in the treatment of angina and coronary flow defects.

A report from the Mayo Clinic in Rochester, Minnesota, has countered the assumption that coronary angioplasty could be useful only on heart disease patients with obstructed flow in just one of the three main arteries that nourish the heart muscle. Though the follow-up period on the studies done at the clinic is only a year (which can't allay fears that balloon insertion might have to be repeated frequently), the Mayo successes with multiple coronary angioplasty do forecast a possible drop in the cost of restoring coronary blood flow comparable to that of the kidney artery procedure.

Furthermore, there were no deaths among the patients in the heart study one year after the catheter insertions, according to Ronald E. Vlietstra, M.D., associate professor of medicine at Mayo Medical School. This is in contrast to a mortality of up to 3 percent for the bypass surgery, in which new blood channels to the heart muscle are grafted around the blocked arteries. The success rate in opening up two or three coronary arteries by the new method was 69 percent in the 143 cases reported by Dr. Vlietstra at last spring's meeting of the American College of Cardiology.

Thus, on one side of the coin of the new radiology there appear the bright prospects of safer, better treatments for a number of common circulatory problems and, wonder of wonders, at reduced cost. The American College of Radiology, for example, quotes Cornell's Dr. Sos as comparing a $4000 work-up and angioplasty in treating renal hypertension with a $15,000 bill for work-up and surgical bypass on the renal artery. (The New York clinician declined to offer such figures.)

On the other side of the coin, however, are the frightfully expensive new diagnostic imaging technologies that are already making the CAT scanners look almost cheap by comparison. Yet anyone who has questioned a physician about the prognosis for a relative felled by a stroke, one diagnosed as suffering from a brain tumor, one with a severe mental disorder, or one suspected of having multiple sclerosis would probably vote for any amount of money spent so that the doctors could provide less equivocal answers.

A thirty-five-year-old woman working as a copy editor in Manhattan suffered from a variety of fears and phobias that several able psychiatrists labeled "anxiety neurosis" when the standard psychoactive drugs failed to help. In 1976, aged forty, the copy editor without premonitory symptoms collapsed during a summer's outing and never regained consciousness before expiring a month later from a ruptured cerebral artery.

In that same year, radiologists and neurologists at Massachusetts General Hospital were just beginning their clinical investigations with a technique that demonstrates physiology of the brain (the way the brain utilizes oxygen, glucose, and blood flow). This information might help doctors better understand how to treat such neurological catastrophes.

The technique, now in almost a dozen leading U.S. medical centers, requires a supply of short-lived radioactive isotopes that must be freshly supplied from an atom-smashing cyclotron, a "camera" that costs at least one million dollars, and a team of physicists, chemists, computer programmers, and engineers. It is called a PETT scanner (for position emission transaxial tomography: the second T, like the one in CAT scanner, designates the ability of the attached computer to reconstruct any desired slice across the tissue being examined, from the Greek *tomos,* to slice). But whereas the CAT scanner shows no more than the structure inside the cranium, the PETT scanner gives information on blood flow and can track the fate of sugar and oxygen, which are necessary to sustain brain function.

The pictures that emerge from this camera apparatus are the first ever seen of the way the brain localizes its spurts of metabolic activity. Robert H. Ackerman, M.D., both a radiologist and a neurologist at Massachusetts General Hospital says, "Studies in many centers in the U.S. are demonstrating how sensitive PETT is to regional changes in the brain's blood flow and metabolism that occur with muscular activity, speech, and even thinking."

Carrying such studies into the realm of mental illness, scientists have shown with PETT scans a generalized higher level of brain metabolic activity in the manic phase of manic-depressive illness and in the depressed phase a generally reduced activity. Such work appears to have opened the path to an objective definition of schizophrenia. Some scans of patients with this most severe of mental illnesses show very low levels of activity in the great frontal lobes of the cerebrum where we process incoming information. Even pain doesn't produce the normal signs of higher brain activity in schizophrenic patients.

Matching these observations are those of Monte Buchsbaum, M.D., professor of psychiatry at the University of California at Irvine, when he was working with the PETT scanner at the National Institute of Mental Health. Dr. Buchsbaum found signs of excessive activity periodically in the cerebral lobes (temporal and posterior) at the back of the head that may correlate with the well-known hallucinatory effects of the disease. Thus for the first time psychiatry has a reproducible, objective test to determine what responses patients are making to drugs or to other forms of treatment.

(Continued on page 256)

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SEEING-EYE MACHINES

(Continued from page 255)

"Similarly, PETT can help predict the degree of tissue loss that will occur following a stroke," said Dr. Ackerman, "and this may be possible even during the earliest hours after stroke, when the CAT scan is still normal. By being able to judge the severity of outcome of the untreated stroke, we can begin to better assess how useful different treatments might be in lessening the expected tissue injury and improving the patient's recovery."

If Drs. Buchsbaum and Ackerman are correct, the costly application of the PETT scan in perhaps a score of medical centers strategically located around the nation could easily be justified just on the basis of wasted therapeutic efforts avoided in the misdiagnosis of mental illness and in the application of therapy for strokes where and when it will be maximally effective. But all of these procedures involve some exposure to radiation, the use of fluoroscopes with catheter treatments, the X-rays attendant upon CAT scans, and the radioactive PETT isotopes circulating in the bloodstream, even though the latter emit their positron particles for only a few hours. On the horizon, though, is yet another means of looking at the body's chemical processes without exposing any tissue to radiation.

Down in the subbasement of the Massachusetts General Hospital is a suite of three rooms. In the first, where one is advised to leave any credit cards, sits the operator of the nuclear magnetic resonance (NMR) console, its computer looming over him and whirring with the usual electronic hum. In front of him, the usual elaborate keyboad and nine-inch cathode-ray tube screen. In the room to his right, a white plastic stretcher that can be hand-cranked to insert a patient's head into the hole of a white plastic doughnut. Nobody with an electronic pacemaker is allowed in this room, or in its companion chamber, where a much smaller device rimed with frost can accommodate an arm or a small experimental animal. Both machines are magnets, the larger one a conventional device in which electricity running through high resistance creates a magnetic field of 1500 gauss in the doughnut hole. (The magnetic field that points a compass needle north on the earth's surface has a strength of ½ gauss.) The smaller unit maintains a more powerful field on a contrary principle of running current through super-cooled special alloys that offer virtually no resistance to the flow of the current.

Said Thomas J. Brady, M.D., director of clinical NMR at Massachusetts General Hospital, "The magnets we have here are prototypes. But so far as anyone knows, the only damage they could produce in a patient would be to his watch, pacemaker, or his magnetized credit cards. That's the beauty of NMR. We may be able to examine a cancer patient's tumor every other day if necessary, to determine the response to chemotherapy, and yet not expose him to any harmful radiation at all."

If you think of the constituents of the atoms in the body as resembling the iron filings used to demonstrate magnets in grade-school science classes, you can imagine the very strong fields of these electronic magnets flipping protons, i.e., hydrogen atoms, so that they all point in the same direction. The effect is instantaneous. Then, in the NMR device, a carefully calculated pulse of radio waves causes the protons to jiggle in unison and in so doing to emit measurable energy. When the magnetic field is turned off, the atomic particles gradually (gradually here means in a few thousandths of a second) lose their uniform orientation, and their energetic response to the radio-pulse frequency dies away. It's as if the Rockettes on the big stage at Radio City Music Hall lost their rhythm. If you were standing under the stage, the regular thump of their shoes would vanish as they no longer stepped in unison.

Since hydrogen atoms are present in water, which makes up more than 70 percent of the body, and in other organic compounds, the radiologists watching the decay of their rhythm on the cathode-ray tube can, so to speak, tune in on basic physiologic processes. The decay of the hydrogen (proton) signal depends on the environment; and thus NMR, in a fashion roughly analogous to the CAT scan's, depicts a more or less watery region. Like the CAT scan, NMR also "slices" cross sections through the head and body. At Massachusetts General, neurologist Ferdinando S. Buonanno, M.D., said, "With NMR, we have a technique that allows us to accurately visualize areas of abnormality in the brains of multiple-sclerosis patients, which can't be done with CAT scanning."

The safety and the sophistication of the NMR is already producing a new industry of million-dollar devices. A dozen U.S. medical centers have doughnut holes that can electronically slice pictures of hydrogen atoms down the whole length of the body. According to some experts, the era of the CAT scan may already be ending as NMR takes over.

At the Univesity of Pennsylvania Medical School, Stanley Baum, M.D., chairman of radiology, has a brand-new magnet from General Electric Company that doesn't have to be kept in a subbasement and whose hole is big enough to encompass the human trunk. Says Dr. Baum, "In this technology, we're still in the equivalent of the eighteenth century. But we're already doing new things in the diagnosis of cancer." He agrees with Dr. Buonanno that NMR has already certified the diagnosis of multiple sclerosis.

But the body does much of its business with far bigger atoms than hydrogen. Phosphate radicals, for example, are keys to production of energy by cells. To flip atoms of phosphorus into orderly ranks the radiologists will need still stronger magnetic fields. Boston's Dr. Brady is confident that today's NMR devices will quickly be eclipsed by new General Electric super-magnet technology, making possible the first real glimpse of tissue chemical transactions. Today, the limitations of NMR diagnosis are mainly claustrophobic. The patient must lie motionless in the doughnut for an hour or more, feeling no pain, while the console operator slices atomic pictures of his belly, chest, or brain and records them on tape for any number of instant replays.

Will super-magnets usher in a new age of harmless diagnosis without invading the body, or will some subtle hazard of magnetism doom the bright new machines? Only time and a lot of money will tell. ▽

MARSHA NORMAN

(Continued from page 201)

survival. . . . If Mama is guilty of anything—and certainly we are all guilty of crimes at moments when we have failed people whom we loved—it's of failing to tell Jessie things that would have helped her—information about Jessie's epileptic seizures, about her husband's unfaithfulness. She kept things from Jessie in order to spare her feelings. So often, I think, we are denied information that we need because someone is considering our feelings. But in fact, when you add all of our feelings together, what you have is our life.

"I'm kind of a fanatic about this," Norman says. "It's not honesty per se. It's that ideas, or stories, or pieces of history are just as real as physical objects we may have that belong to other people. We need to know the things that people know about us. Jessie's strength comes from her willingness, her determination to have the truth, finally." Did Mama love Daddy? Does Mama's friend Agnes avoid Jessie? There's relief, confirmation, reconciliation in the truth: Right, Jessie sensed that Mama did not love Daddy; and yes, Agnes was afraid of Jessie.

"In a sense, you are freed from despair once you know that what you're feeling is the truth—it's not just how you're feeling. And then, suddenly, you can do something about it. It's only when you get all the way to the wall with something, the moment when the bottom line is die or go on—that's the moment of clarity when you have the real freedom to make a genuine choice. And to do that, you must have all the information that you need; and that information is sometimes in the hands of other people."

While the rest of America is obsessed with the newly achieving woman, trimmed by competence, the incompetence of Norman's women is noticeable. These are women stripped of skills, talent, wide experience. "I'm interested in how life functions at its most basic level," Marsha Norman says. "How you continue living it without the skills that most people have to protect them. It's a kind of survival course: How do you survive when you have nothing—because if you can survive with nothing then certainly you can survive if you have skills and intelligence and resources and money and a home and people who love you . . ." Norman laughs, and her listener laughs, both thinking of all the people who have the whole package and still feel they're just scraping by.

"It would be interesting to question that," she says, "the idea that the assistance we receive may not be all that valuable. I know that I come in to fight for people like Arlene and Jessie who have no one on their side. There are lawyers and agents who choose to represent certain people because they think they have the skills to help that person. That is certainly true for writers—we choose to represent certain people in the world and our reasons for these choices are probably undiscoverable, except that I think we feel there is something of our own selves in that person. And it's fascinating to look at a playwright's characters with the verb being 'represent'—to look at who Mike Weller represents, or who John Guare, David Mamet, Wendy Wasserstein, or Tina Howe represents. We each speak for a very specific population."

All these stage populations, en masse, she believes, reflect a cultural suspicion of success. "There are no sympathetic smart people on the American stage. A Noel Coward does not exist today; his people were skilled, witty,

charming. They had intellect in the sense of *joie de vivre*—I mean, they had a sense of their life as art. In this era, I think, skill is not as interesting to us as drive, desire."

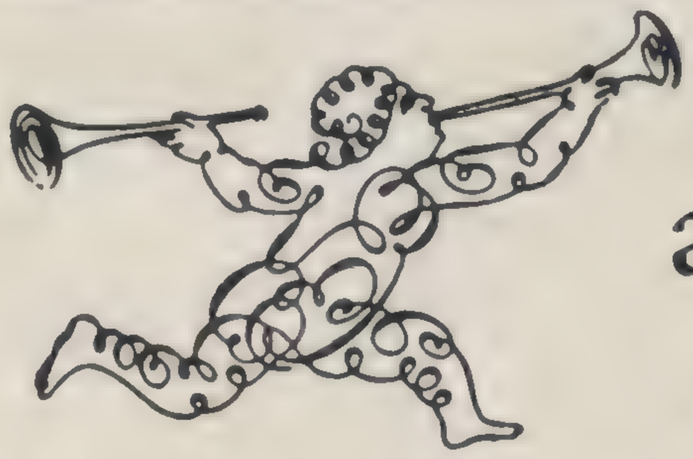
Oddly, for a woman of her history—she has studied both philosophy and education, taught disturbed children, served on theater boards and arts councils in her native Kentucky; she is the kind of person who would be chosen out of any crowd to head any group she joined. Marsha Norman shares some of the suspicion of intelligence, of skills as a possible "cover for a basic lack of understanding about what it means to be in a relationship with someone. I fight the tendency to try to think my way out of things whether it's a situation in my life or in my work. There are times when intelligence is simply not as useful as we think it is."

The characters she "represents" are an alternative to intellectualizing and the demands of acute awareness. They have to solve their problems without the skills. Their solutions come from character. "Lives are determined by who we are, not what we know how to do," Norman says. Her characters have character, integrity; and as *Getting Out's* Arlene has her "Arlie," they each have their wild child, which is their strength. Mama suddenly throws the kitchen pans around, refusing Jessie the comfort that she—Mama—will get along just fine without Jessie. Later, Mama roars, "I like it here, and I will stay here until they make me go, until they drag me screaming, and I mean screeching, into my grave and you're real smart to get away before then because, I mean, honey, you've never heard noise like that in your life."

The wild force in the well-behaved woman—that discrepancy between outside and inside—exists in Marsha Norman's life as well as in the lives of her characters. "To hear my childhood described by anyone else would be quite different from the internal record of how I felt about it. I was often described as the model child. The kid everybody wanted to have, who was magnificent playing the piano"—there is a grand piano in the New York living room now—"and was wonderful talking in front of groups of people, and had good grades and lots of presence as a kid. That's not how I felt at all.

"I felt terribly out of place, isolated, violently opposed to almost everything I saw. The clearest example was in terms of religion. My family were very religious fundamentalists and that always struck me as very hateful, vengeful, vicious. To go to church every Sunday and celebrate superiority seemed to me unfair. The fact that I did, always, have more skill than other people always struck me as unfair. Now where that comes from, I don't know. It was a childhood of black and white, good and evil, which I just thought was absurd and still do. I mean, I think white is very pale black and black is dirty white," she laughs, "and it's all so much more complex than they tried to tell me that I felt lied to. And I think one of the things that runs through my work, certainly through my life is that sense of—why are you lying to me? Why are you promising me that it will all work out? This is one of the things that operates between mothers and daughters: Mom says it is all going to be wonderful. Why? Why does she set me up to fail in the same way she did, by setting up that kind of expectation of what life will be: life will be wonderful.

"Well, life is sometimes wonderful and it is sometimes unbearable and it is largely in-between. And setting an *(Continued on page 258)*



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MARSHA NORMAN

(Continued from page 257)

expectation that life will be wonderful causes us to concentrate on some kind of collective judgment about it—it causes us to miss the individual moments, those split seconds of pure joy that are, you know, what we are here for—those opportunities to tell something that will be of great value to someone else. I think that looking for some summary wonderful life, some acquisition that will prove we have accomplished what we were born for—that's really unfair. It creates a kind of blindness, it orients us to the wrong goal or to a goal that is other than moment by moment."

A very long pause. "I'm most interested in courage. I think that's what you see in Mama and Jessie and Arlene and Arlie. Nerve." In all of them, both sets of antagonists. It's not often we see women gripped in life or death battles.

These battles are between life and death, between the split self, between ideas—never between villains and saints. "That's part of what I think about the world," she says. Some other woman may have tried to squelch the Arlie in herself: Norman would not—"Arlie is pure fight, she's survival. . . . It's a matter of keeping both of those forces alive in your life, both an understanding of the good and of evil and a forgiveness for whatever happens in the middle. And understanding that it is a human journey the entire way and that our best is quite simply all that's required. You know—it doesn't have to work," she laughs, "but it has to be tried, that good journey." ▽

BALANCHINE

(Continued from page 206)

(Merrill Ashley), from California (Heather Watts and others) and young men from Massachusetts (Jacques D'Amboise), from Harrisburg, Pennsylvania (Sean Lavery), from Ogden, Utah (Bart Cook) are in the present company, following all those memorable others from Oklahoma and, you might say, wherever. Of course the company of the revered St. Petersburg master or benign despot is international and catches in its net the talents of Copenhagen, Iceland, and Soviet Russia itself.

We have in America our precocious revolutionaries of modern dance, a tradition of distinctive eminence and a kind of evangelical force. When Balanchine was born in 1904, Isadora Duncan was already touring Europe with spectacular zeal and confidence. In the 1940s, Martha Graham created *Letter to the World, Deaths and Entrances,* and *Appalachian Spring.* These works, austere and eloquent, seemed to arise out of the national inheritance in matter and technique. The body and the mind, the movement itself were mirrors of the large, democratic vistas of puritanism, frontier hope, and a very contemporary tension. This high, reflective art, on the one hand, and the endlessly beguiling inventions of the popular idiom, on the other hand, are our classics. New choreographers spring forth in each generation and the sheer amount of dance just now is staggering. Sometimes the exuberance overwhelms other theatrical elements and they seem to be running behind, clumsy, hesitant, and unprepared.

Thus, the tradition of ballet is invariably challenged and it, itself, challenges. Owing to Balanchine, no aspect of dance is the same and his inventions flow effortlessly into the most routine Broadway musical and the elevated insights of modern dance flow back into his work. And if at last nothing is interdicted or superceded, the example of ballet, the classical rigor of it, has been absorbed as an immediacy, released from a mandarin exclusiveness. This is the way of art and if there is education in it, training as there must be for the performers and the audience, it is not scholastic but the very command of our time.

As a genius of the dance theater, Balanchine is able to enhance every demand. *Ballet comique* with its pertness, teasing, and dazzling speed is not now, nor has it ever been, a plebeian intrusion in the repertory. There is a little tart in every ballerina and an Apache in each *danseur noble.* But for me, an ignorant member of the audience, the address to the deepest sensibilities lies in the adagio duets, in the consuming silence, in the presence of something fatalistic and borne with passionate reserve and stoicism. This is perhaps true, if it is, of all such moments in ballet. Still, in Balanchine, the effect upon the emotions is almost archaic, of something hidden in human history, very old and outside of time. Some of it is the chastity of ballet itself, the black and whites or palest pastels, the wordless superiority, the unfathomable subtlety, the refinement and lack of insistence. If all we were aware of was the element of impossibility, the purity of movement, the musicality, the ethereal discipline, we could not be so deeply moved by *Agon, Serenade,* and *Davidsbündlertänze,* so different indeed from the gorgeous *tristesse* of *Swan Lake* and *Giselle.*

So you come out into the night of New York City, unable to express or to persevere in this ineffable revelation that is not the story of your life or the rhythm of it either. The golden age is a memory of promise, of suitability of response to the conditions of life, of some lost glory that remains in longings and in endurance. It is the memory of a greater and more complete simplicity, a lament perhaps. This is what Balanchine's "modern" classical arrangements of space and movement accomplish for the spirit.

Here in the city, in this country, he received the means necessary for the elegant, costly performance of ballet. And above all the support to train generations, to establish standards and a pure style. The School of American Ballet, The New York City Ballet became a fixed point in the dreams of young dancers, a daunting discipline and hope. In providing the means, we may be said to have honored him, Balanchine, as a small repayment of the incomparable honor he bestowed upon us. ▽

CAWDOR CASTLE

(Continued from page 215)

But Hugh, the present Thane of Cawdor, is the first to have shared this family treasure with the public by opening the Castle to visitors during the summer months. It is then that the Cawdors play "musical chairs" on their four hundred fifty thousand acres, moving for the summer into their "dollhouse"—a small house not far from the Castle, and, for September, the height of the grouse-shooting season, into their hunting lodge on the hill.

In October, it's back to the Castle to settle in for the winter, "a blissful, cozy period when the days are extremely short and we enjoy sitting by the fire," says Lady Cawdor; and it's also the time when the stock must be bought and prepared for the Castle gift shop, which Lady Cawdor has revitalized with her great energy and imagination. In fact, she is involved with every aspect of the Cawdor Castle enterprise that annually attracts around eighty thousand visitors. "I'm a very recent addition to Cawdor," she says, "I wasn't born here, so everything about Cawdor is special to me. I am trying to give as much to it as I can. I want to help in its preservation and make life easier not only for Hugh but for future generations—to help to set the thing up so that it will work on its own, instead of being a millstone to its heirs." (Earl Cawdor has five children.)

And so the shop is stocked with rowanberry jelly that Lady Cawdor herself makes, boiled sweets made by a retired army major, whisky fudge made by "a little old lady in the village," special things for gardeners—including seeds from Cawdor plants—and Lady Cawdor is hard at work on a Cawdor Castle cookbook that will be compiled from recipes she found in the Castle library archives and from favorites donated by old-timers living in the village. "I discovered eight different books in our library," said Lady Cawdor, "the earliest being from the early sixteenth century, where the various Lady Cawdors wrote down their recipes for making soaps to potions to puddings to preserves—and lots of other things."

Hugh Cawdor, with an eye for future generations of family and visitors to the Castle, has designed a stunning series of new/old gardens. His idea was to re-create, in place of the kitchen gardens but within their seventeenth-century walls, a complex of seventeenth-century gardens, just as they would have been at that time. He has done so with the help of books on gardening in the sixteenth and seventeenth centuries, and by consulting, in the Cawdor archives, bills for seeds that were ordered from France centuries ago. The holly maze, surrounded by laburnum, designed by the Earl, is still very young but growing well. The walls will be "carpeted" with field maple, so, Lady Cawdor said, "you will have the impression when you are in the maze, of being enveloped with greens of different shades."

Lady Cawdor has three garden projects underway: an old-fashioned Scottish "knot" garden—herbs, flowers, vegetables, each bed planted to grow in the shape of a "knot"; a "Paradise" garden (first conceived by monks in the early thirteenth century)—a meditative place totally enclosed, where one may enjoy the sound of water, the smell of flowers, and total peace; and an orchard.

"In a funny way," said Lady Cawdor, "we're trying to keep certain things alive that were there centuries ago. I suppose the British Isles are one of the few places where one can still find these things. Various people still specialize in keeping particular species of vegetables and fruits growing in their pure form rather than hybridizing them.

"These gardens will be an inheritance; the creation of gardens is probably one of the last unselfish things that anybody can do because there is no chance that they will grow into anything like their true beauty during the lifetime of the person who plants them. You are doing it for future generations." ▽

HAIRSTYLING EASE

(Continued from page 224)

are derived from a soft polymer, give hair lots of smoothness and shine but take some time to dry and are removed easily by brushing. Mousses, based on a newer technology, are made of harder polymers, dry faster, and give hair more lift. Advantages of both: the polymer film, although easily shampooed out, reduces damage from combing and overmanipulation, protects against the elements, especially humidity, holds hair's line longer—without the stiffness of hair spray.

Applied to wet or dry hair and depending how you use them, gels either add smooth control or give hair volume and add texture in less time and without the effort and heat damage of rollers and dryers. Mousses, such as Redken's new one and L'Oréal's Valence (available in salons only) work well on damp or dry hair, can be used to mold fullness and line into hair, and can be applied even *after* you're dressed. (Apply; lift and comb hair into place; let dry, brush to remove stiffness.)

Both products work on any hair length and almost any hair type—except baby-fine, which is dragged down by the weight of the polymer. Women with fine hair can get the same effects from a setting lotion that is lighter and also controls the "flyaway" problem. (Setting lotions or hair sprays shouldn't be used with curling irons, as they "bake" them into hair.) Another fine-hair option: shampoos such as Jhirmack's Nutri-body Extra Body with polymers added for building hair up.

Depending on the effect desired, gels/mousses can be used in a number of ways, says hairstylist Kenneth Battelle, Kenneth Salon, NYC. Among the easiest techniques: working gel into wet hair with a comb for a slicked-back look. Brushed after hair's dry, the gel gives an entirely different effect: smooth, full, with lots of body. A boon for women with naturally curly (or permed) hair: by using a gel—work it through wet hair with fingers—you can achieve a curly but unfrizzy, more controlled look *fast*. In addition, if you're growing out layers, a gel can give finish and control to straggly ends.

For maximum volume, use gel as a "root support" to lift hair away from the scalp. Work gel into roots with fingers; let dry, then comb/brush gently into shape. This can be done on either wet or dry hair and is a good way to give long hair lift and fullness.

Fullness can also be achieved with perms. Improved, today they're used less for curl than as built-in support for control and shape.

Heated tools, the most familiar option, are improving all the time. Rapide, Clairol's newest blow dryer, for instance, is the state of the art: small, lightweight, powerful, it cuts drying time by almost half.

Heated tools in themselves are not damaging; it's the way women may use them. Because the tools can be time-consuming—the main drawback—women tend to use too-high temperatures in hopes of cutting down styling time. The catch is that *wet* hair is at its most vulnerable and easily damaged. Experts suggest gently towel drying first to remove excess water, then using a high-heat setting—with blower held away from hair—to remove remaining moisture. Switch to a lower temperature to style hair—you get a smoother, healthier effect when the setting's on *cool*. ▽

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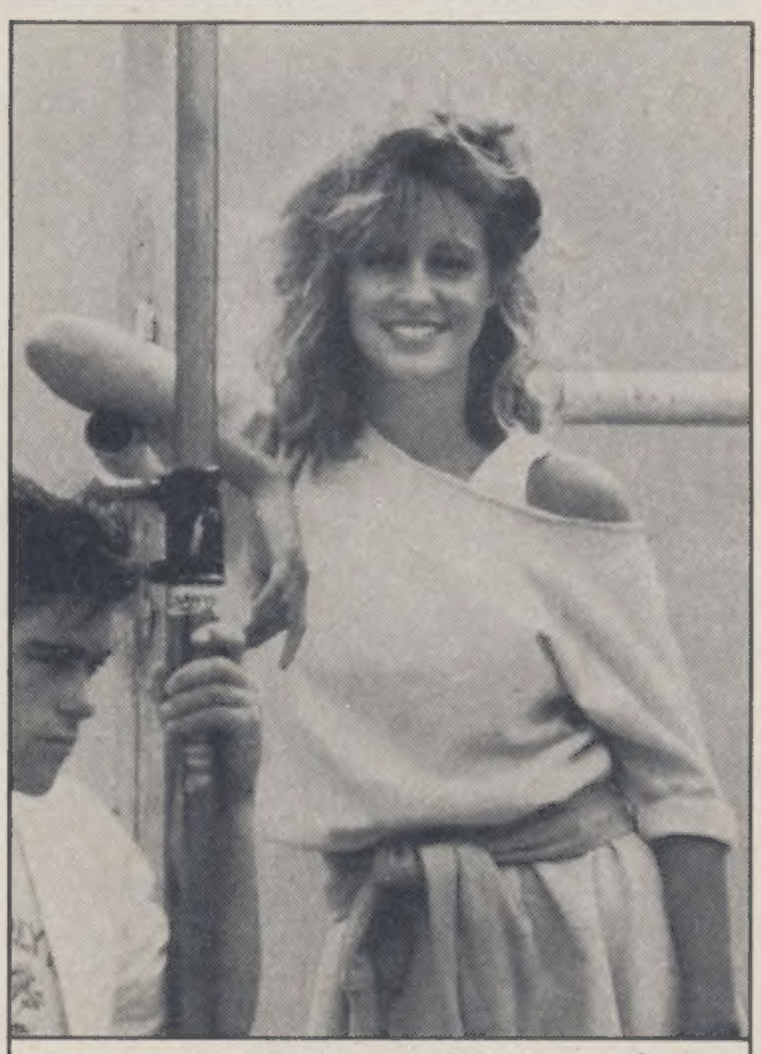
FASHION INFORMATION

Page 62: Earrings at Henri Bendel. **80:** Earrings, Saks Fifth Avenue, NYC. **140:** Vivienne Westwood at Factotum, NYC. **154:** Saint Laurent Rive Gauche at Dayton's, Dept. 349; I. Magnin, Dept. 271. Also at Saint Laurent Rive Gauche Boutique, Short Hills NJ. All accessories, Saint Laurent Rive Gauche. Panty stockings, Dim. Macy's; Bullock's. Shoes, Maud Frizon, NYC and Bal Harbour. **155:** Issey Miyake *left to right:* Wool/cotton dress also at Weinstein's, New Orleans; Neiman-Marcus, Dept. 39. All accessories, Issey Miyake. . . .Turnout at Neiman-Marcus, Dept. 39. Tabard at Linda Dresner, Troy MI; Robinson's California. Dress at Added Touch. All accessories, Issey Miyake. Model's own boots . . . Black cotton jumpsuit. Charivari Men, NYC. Model's own boots. **157:** Claude Montana. Neiman-Marcus, Dept. 39; Frost Bros., Dept. 690. Women's hat, Claude Montana. Hanes Hosiery, Altman's. Shoes, Claude Montana for Stephane Kelian. Man's wool/alpaca coat. September at Ultimo, Chicago; Theodore Men, Beverly Hills; Holt Renfrew of Canada. **158:** Turnout at Bloomingdale's, Dept. 312; Sakowitz, Dept. 54. All accessories, Saint Laurent Rive Gauche. Shoes, Yves Saint Laurent. **159:** Viscose/cupro/silk skirt. Turnout at Sakowitz, Dept. 48. Top also at Panache, Millburn NJ; Rich's; Barton Sligh's. Skirt also at Hattie. Bracelets, Valentino. Christian Dior Legwear. Shoes, Valentino Night. Valentino Boutique, NYC. **160:** Comme des Garçons by Rei Kawakubo at Henri Bendel; Dept. 53; Macy's, San Francisco, Dept. 170. **161:** *Center:* Shoes, Yohji Yamamoto. *Far right:* Coat at Neiman-Marcus, Dept. 35; Macy's San Francisco, Dept. 170. Man's Sunglasses, Jean Paul Gaultier. **162:** Dress at Bloomingdale's, Dept. 373; Neiman-Marcus, Dept. 39; Sakowitz, Dept. 56. Ranch mink jacket, Claude Montana for Birger Christensen. Bergdorf Goodman. Panty stockings, Dim. Macy's; Jordan Marsh, Boston. Shoes, Maud Frizon, NYC and Bal Harbour. Man's cotton coat, Dianne B., NYC. **163:** Azzedine Alaia, Neiman-Marcus, Dept. 39; I. Magnin, Dept. 267. Gloves, Azzedine Alaia. Man's leather jacket, Bergdorf Goodman. **164:** Earrings and pins, Chloé Jewelry. Bloomingdale's Cul-de-Sac. **165:** Gianni Versace at Altman's, Dept. 70. Earrings, Saint Laurent Rive Gauche Jewelry. Saint Laurent Boutique Femme, NYC; Saint Laurent Rive Gauche Boutique, Beverly Hills. Gloves, Saint Laurent Rive Gauche. Saint Laurent Rive Gauche Boutique Femme, NYC; Saint Laurent Rive Gauche, San Francisco. **166:** *Above:* Emanuel Ungaro wool pant fabric, Torello Viera. Turnout at Bullocks Wilshire, Dept. 356. Necklace, Emanuel Ungaro. Shoes, Robert Clergene. *Below:* Panty stockings, Dim. Macy's; Bullock's. Shoes, Maud Frizon, NYC and Bal Harbour. **167:** *Above:* Gianfranco Ferre at Saks Fifth Avenue, Dept. 531. Gloves, Gianfranco Ferre. Shoes, Walter Steiger, Madison Avenue, NYC. *Below:* Giorgio Armani at Harzfelds, Dept. 325; Neiman-Marcus, Dept. 39; I. Magnin, Dept. 267. Jacket, skirt, blouse also at Robinson's, California, Dept. 128. Panty stockings both pictures, Dim. Macy's; Bullock's. Shoes, Laurent Mercadal. **168:** Turnout at Saks Fifth Avenue, Dept. 525; Neiman-Marcus, Dept. 59; I. Magnin, Dept. 46 Pin, Chloé jewelry. Bloomingdale's, Cul-de-Sac. Fogal Legwear of Switzerland, NYC. Shoes, Walter Steiger, Madison Avenue, NYC. **169:** Chloé at Saks Fifth Avenue, Dept. 525; Rich's Dept. 330; Neiman-Marcus, Dept. 59; Bullocks Wilshire, Dept. 355. Sunglasses, Alain Mikli. Bracelet, Chloé jewelry. Gloves, Chloé. Fogal Legwear of Switzerland, NYC. Shoes, Walter Steiger, Madison Avenue, NYC. **170:** Dress at Saks Fifth Avenue, Dept. 337; Montaldo's, Dept. 01. Sunglasses, Alain Mikli. Earrings and necklace, Saint Laurent Rive Gauche Jewelry. Saint Laurent Rive Gauche Boutique Femme, NYC and Saint Laurent Rive Gauche, Beverly Hills. Belt, Saint Laurent Rive Gauche. All Saint Laurent Rive Gauche Boutiques. Panty stockings, Dim. Macy's; The Broadway, Los Angeles. Yves Saint Laurent Shoes. **171:** Coat at Neiman-Marcus, Dept. 73. Boots, Fendi by Diego DellaValle. **172:** Store information for Yohji Yamamoto, see page 161. **173:** Clothes and shoes, Comme des Garçons by Rei Kawakubo. **174-175:** Outfit at Saks Fifth Avenue, Dept. 335; Bullock's, Dept. 333. Also at Perkins Shearer, Denver. Hat, Patricia Underwood for Perry Ellis. Bergdorf Goodman; Marshall Field's; I. Magnin. Gloves, Perry Ellis. **176:** Turnout at John Wanamaker; Montaldo's, Dept. 09; Neiman-Marcus, Dept. 50; I. Magnin, Dept. 30; Liberty House, Dept. 354. Gloves, Saint Laurent Rive Gauche. **177:** Turnout at Saks Fifth Avenue, Dept. 44; Rich's, Dept. 329; Jacobson's, Dept. 21; Dayton's, Dept. 355. **178:** Turnout at Saks Fifth Avenue, Dept. 315; Kaufmann's,

(Continued on page 260)



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FASHION INFORMATION

(Continued from page 259)

Dept. 859; Montaldo's, Dept. 90; Jacobson's, Dept. 42; Dayton's, Dept. 361; Frost Bros. Dept. 500. Also at Frederick & Nelson. Gloves, Anne Klein by Aris. Bloomingdale's. **179:** Fabric, Setarium. Turnout at Neiman-Marcus, Dept. 50; Frost Bros., Dept. 520; I. Magnin, Dept. 30. Earrings, Vivione Marshall. Gindi, NYC. Bracelet, Wendy Gell Jewelry. Victoria Falls, NYC. **180:** Geoffrey Beene at Lord & Taylor, Dept. 52; Swansons on the Plaza, Dept. 030; Frost Bros.; Dept. 520. **181:** Casero wool. Saks Fifth Avenue, Dept. 44; Neiman-Marcus, Dept. 50; I. Magnin, Dept. 30. Calvin Klein Scarves. **182:** Dress at Altman's, Dept. 147; Marshall Field's Dept. 175; Bullock's, Dept. 332; Nordstrom, Dept. 66. Also at Hudson's 394; Macy's, San Francisco, Dept. 165. Broche, Wendy Gell Jewelry. Victoria Falls, NYC; Ultimo, Chicago. Muffler, Calvin Klein, Saks Fifth Avenue, NYC. **183:** Rayon/acetate velvet dress at Saks Fifth Avenue, Dept. 511; Neiman-Marcus, Dept. 50; I. Magnin, Dept. 30; Frederick & Nelson, Dept. 028. Also at D.H. Holmes, Dept. 81. To order at Montaldo's, Dept. 09. **184-185:** *Left to right*: modacrylic/cotton jacket, Izabel Lam. $300. August at Altman's, Dept. 63. Cotton skirt, $88. OMO Norma Kamali, NYC; Neiman-Marcus, Beverly Hills, Dept. 195; Confetti, Miami. . . .Gloves, late July at Bonwit Teller, NYC. **186:** Sweater and skirt, Donna Karan and Louis Dell'Olio for Anne Klein & Co. Gloves, Saks Fifth Avenue; Filene's, Boston; I. Magnin. Bracelets, Marieluisa Stern for Stigi. Henri Bendel; Mary McCauley, Fort Worth TX. Ring, Poiray, NYC. **187:** Sweater, Donna Karan and Louis Dell'Olio for Anne Klein & Co. Anne Klein by Aris-Isotoner gloves at Saks Fifth Avenue; I. Magnin. Bracelet used as anklet, Victor Carranza. Bloomingdale's Cul-de-Sac; Hattie. **188-189:** Hat, Bloomingdale's; Jordan Marsh, Boston; Bullock's. Bracelet, Patricia von Musulin. Bloomingdale's Cul-de-Sac. Ring, Barry Kieselstein-Cord. *Inset:* Oscar de la Renta polyester/nylon/rayon lace dress, about $2400. Elizabeth Arden Salons. **190:** Panty stockings also at Woodward & Lothrop. Wool pants, $68. Wool coat, $530. Mid-August at Barney's, Dept. 87. Fabric (used as shawl), Borg Textiles. Gloves, Bergdorf Goodman; Balliet's; Marie Leavell, Dallas. Ring, Barry Kieselstein-Cord. Henri Bendel. **191:** Gloves, Henri Bendel; Nan Duskin; Neiman-Marcus. Bangles, Artwear, NYC; Body Sculpture, Boston; Fendric Gallery, Washington DC. Bag, Elegant. Henri Bendel. **192:** Wool sweater and skirt, Perry Ellis. Sweater, $160. Henri Bendel, Dept. 43; Balliet's. Hat, Stephen Bruce for Serendipity. Elizabeth Arden Salons; Swansons on the Plaza; Sakowitz. Glasses, Alain Mikli for Anne Marie Beretta. Robert Marc Opticians, NYC; Watergate Opticians, Washington DC; Au Courant Opticians, Palm Beach and Bal Harbour. Gloves, Carlos Falchi. September at Bergdorf Goodman; Jere Scott at Stanley Korshak, Chicago; Neiman-Marcus. **193:** Gloves, Lord & Taylor; Hattie, Palm Beach and Birmingham MI; I. Magnin. Bracelets and rings, M&J Savitt. M&J Savitt at Stanley Korshak, Chicago; I. Magnin. To order at Saks Fifth Avenue. **194:** Earrings, Lene Pedersen. Bloomingdale's. Necklace, Diva Fantasy Designs. Broche, Wendy Gell Jewelry. Victoria Falls, NYC. Gloves at Bloomingdale's; Marshall Field's. Cuff, Wendy Gell Jewelry. Julie Artisians' Gallery, NYC. Cashmere jacket and wool skirt, Donna Karan and Louis Dell'Olio for Anne Klein & Co. Jacket, $350. Skirt, $160. August at Macy's, NYC. "Zebra" sweater and pin-stripe pants, see information page 195. **195:** Wool sweater and pants, Perry Ellis. Sweater, $240; pants, $190. Turnout at Bergdorf Goodman. Sweater at Hattie, Palm Beach and Birmingham MI; Neiman-Marcus, Dept. 36; Mary V's, Tyler TX; I. Magnin, Dept. 55; Alan's, Santa Fe and Albuquerque NM. Hat, see information page 188-189. Cashmere and Fox glove at Lord & Taylor. Cuff, Wendy Gell Jewelry. Panty stockings, see page 194. **220-221:** Earrings, Elaine Rose. Bonwit Teller; I. Magnin. Gloves, Neiman-Marcus. Manicure, Elisa Ferri for Beauty Bookings. **223:** Gloves, Saint Laurent Rive Gauche. **225:** Earrings at Henri Bendel; Jordan Marsh, Boston; Mary McCauley, Fort Worth TX. **226-227:** Earrings, Henri Bendel; Jordan Marsh, Boston; Mary McCauley, Fort Worth TX. **230:** Earrings, Stephen Dweck. Henri Bendel; Ultimo, Chicago; Grace Jones, Salado TX. Gloves, Sachiko for LaCrasia. **231:** Turnout at Saks Fifth Avenue, Dept. 305; John Wanamaker, Dept. 4715; Hudson's, Dept. 353; Bullock's, Dept. 380. I. Magnin, Dept. 218. Also at Hechts, Washington DC; The Front Room, New Orleans. Earrings, Kate Hines at Judith Feldman Associates. Quadrum Gallery, Boston. Gloves, Sachiko for LaCrasia. Panty stockings, Andrea Pfister. Shoes, Vittorio Ricci, NYC; Salamander Leathers, Sante Fe NM. **232:** Turnout at Higbee's, Dept. 343; Woolf Brothers, Dept. 65; Sakowitz, Dept. 73; Bullocks Wilshire, Dept. 390. Also at The Addis Co., Syracuse NY; L.H. Rogers, Salem MA; Miller Brothers, Baltimore MD; Jackson Graves, Minneapolis MN. Earrings, Robert Lee Morris at Artwear, NYC. Bracelet, Ted Muehling. Fownes gloves. Altman's; Nordstrom. Panty stockings, Perry Ellis for Trimfit. Lord & Taylor. Shoes, Xavier Danaud, NYC. **233:** Turnout at Bloomingdale's, Dept. 310; Hudson's, Dept. 394; Marshall Field's, Dept. 175; I. Magnin, Dept. 54. Also at Jamie, Nashville TN; Claire Pearone, Troy MI; Amen Wardy, Newport Beach CA. Earrings, Suzanne Bucher. City, Chicago. Bracelet, James I. Murphy. **234:** Outfit at Saks Fifth Avenue, Dept. 45; Filene's, Dept. 351; Neiman-Marcus, Dept. 35; I. Magnin, Dept. 211; Holt Renfrew, Dept. 109. Also at Linda Dresner, Troy MI; Ultimo, Chicago; Jackson Graves, Minneapolis. Dept. 185. Earrings, Suzanne Bucher. Bergdorf Goodman; Handle with Care, Chicago. Bracelet, Mikal Jon. Henri Bendel; Charles Gallay, Beverly Hills. Hanes Hosiery, Altman's. Shoes, Maud Frizon, NYC and Bal Harbour. **235:** *Inset:* Lambswool/angora/nylon dress at Bonwit Teller, Dept. 49; Jordan Marsh, Dept. 1442; John Wanamaker, Dept. 4371; Bullock's, Dept. 380; Joseph Magnin, Dept. 65; Nordstrom, Portland OR, Dept. 66. Bracelet, James I. Murphy. J. Antonio, NYC. Hanes Hosiery. Macy's. Shoes, Bandolino. *Large photo:* Andrea Jovine cardigan and skirt of lambswool/angora/nylon. Jordan Marsh, Dept. 1442; Bullock's, Dept. 380; Macy's, San Francisco, Dept. 165. Earrings, Steve Vaubel. Artwear, NYC. **236:** *Inset:* Mirrors of Krizia at Bonwit Teller, Dept. 118; Garfinckel's, Dept. 70; Harzfelds, Dept. 714; I. Magnin, Dept. 218. Gloves, Sachiko for LaCrasia. Lord & Taylor. Panty stockings, Andrea Pfister. Lord & Taylor. Shoes, Anne Klein for Schwartz & Benjamin. Bergdorf Goodman; The Knit Wit, Philadelphia. *Large photo:* Earrings, Kate Hines at Judith Feldman Associates. Quadrum Gallery, Chestnut Hill MA. Eve France, Houston. **237:** Acrylic/wool sweater and cardigan. Lambswool/acrylic pant. Turnout at Altman's, Dept. 156; Filene's Dept. 400; Hudson's, Dept. 396; Marshall Field's, Dept. 413; Frost Bros., Dept. 221; Bullock's, Dept. 395. Also at May D & F, Denver. Earrings, Marla Buck at Good as Gold. Bergdorf Goodman; Lou Lattimore, Dallas. Gloves, Sachiko for LaCrasia. **240:** Silk Habutae coat lining Horikoshi thru Sewing Associates. Available at Gallery of Fabrics, Atlanta, GA. Coat fabric available thru Maxine Fabrics, NYC. Sweater, about $320. Bergdorf Goodman; Zoran Loft, Washington DC; I. Magnin, Dept. 201. Satin gabardine skirt, about $140. Bergdorf Goodman; Bullock's, Dept. 333. Gloves, Carlos Falchi. Boots, Pancaldi. Eleganza, Millburn NJ; I. Magnin, Beverly Hills and San Francisco. Sunglasses, Robert Claude-Régé. Eye Lab, Paramus NJ. **241:** Shirt fabric, GG's Fabric Gallery, Phoenix AZ. Skirt fabric, Poli, NYC. Gloves, Anne Klein by Aris-Isotoner. Bloomingdale's. Panty stockings, Anne Klein for Camp Hosiery. **242:** Grey herringbone jacket fabric available at B & J Fabrics, NYC. Skirt fabric available thru Maxine Fabrics, NYC. Calvin Klein Scarves. Altman's; B. Forman. Bracelet, Marieluisa Stern for Stigi. Panty stockings, Gerbe. Samantha Jones, NYC; Strega, Philadelphia; Enchanté, Chicago. Shoes, Andrea Pfister. Saks Fifth Avenue, NYC. **243:** Dress fabric available thru Maxine Fabrics, NYC. Bracelet, Robert Lee Morris at Artwear, NYC. Panty stockings, see information page 242. Shoes, Pancaldi. **246:** Antron/Lycra swimsuit, $42. Bergdorf Goodman; Sunglasses, Sanford Hutton for Colors in Optics. Bonwit Teller; Arresta, Dallas. Watch, Omega. Bracelets and Belt, Stuart Freeman. Detail, NYC. Charles Jourdan Shoes. ALL PRICES APPROXIMATE

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VOGUE PATTERNS *Back views, yardages, details of pp. 240-243*

Jacket, Vogue, View A, #8776. Sizes 8-16. Size 10: 2½ yards of 58/60" wide fabric. $6.00. Canada, $7.30.
Skirt, Vogue #8774. Sizes 8-18. Size 10: 1½ yards of 58/60" wide fabric. $7.00. Canada, $8.50.
Coat, Vogue, View A, #8781. Sizes 6-16. Size 10: 3⅝ yards of 58/60" wide fabric. $7.00. Canada, $8.50.
Shirt, Vogue, View A, #8779. Sizes 8-18. Size 10: 2⅛ yards of 50" wide fabric. $4.50. Canada, $5.50.
Dress, Fast and Easy Butterick, View B, #4700. Sizes 8-16. Size 10: 2 yards of 58/60" wide fabric. $2.75. Canada, $3.40.
Skirt, Very Easy Vogue, View B, #8683. Sizes 6-16. Size 10: 2 yds of 45" wide fabric. $4. Canada, $4.90.

8776

8774

8781

8779

4700

8683

Sewing Tips: Jacket (#8776)—To adjust jacket from double-breasted look to single-breasted, reduce front flap by one inch. Place one button at waist height, and one just below, along center front of jacket. To form cuffs: lengthen sleeve by five inches; turn sleeve under three inches and tack to inside of sleeve. Roll sleeve back to form cuff.
For welt pocket: use flap piece given in pattern, but attach it to lower part of pocket slit. Hand stitch edges straight upward.
Coat (#8781)—Use a pattern one size larger than normal for added fullness.
Coat and jacket: line in black silk Habutae by Horikoshi New York.

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